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ABSTRACT

In this program, designed to help remedial reading students in the English classroom, each student's reading skill needs will be diagnosed and the resultant data will be applied to methods of catering to individual needs within the class group. Students will be judged by what they produce to fulfill their individual needs. The document contains a general plan for the reading program; a discussion of specific methods of assisting growth in reading skills (including guides for vocabulary, instructional framework, reading, and reasoning); and discussions of specific skill development and materials. Additional material consists of an instructional outline and guides for "Shane"; a pretest of "Shane"; and eight appendixes, including a graph for estimating readability, a taxonomy of cognitive behavior, a bibliography, and lists of pupil materials and reading skill needs. (JM)

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CURRICULUM GUIDE

FOR

READING PROGRAM WITHIN THE SEVENTH-GRADE ENGLISH CLASSES

1974

By: Mrs. Gwendolyn Olds
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CLEVELAND HEIGHTS-UNIVERSITY HEIGHTS CITY SCHOOL DISTRICT
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Reading Program Within The Seventh-Grade English Classes
1974

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INTRODUCTION - Background of the program

During the school year 1972-73, Gwen Olds and Walter Beyer, the two junior high reading teacher-consultants, met weekly to coordinate their efforts, and exchange ideas, in order to introduce a new concept in reading instruction in the junior high schools. They had many conferences with teachers, counselors, principals, Dr. Lichtenstein, reading supervisor, and Mr. Kincaid, director of education. As the year went on, it became increasingly clear that the most needed service was that of giving the classroom teacher immediate assistance with his role of teaching reading within his content field.

Although the task of ministering to the needs of the remedial student was still the most pressing need, the cry came constantly from the classroom teacher that he too had the same remedial child that the remedial reading teacher had, and that perhaps something could be done to help the remedial student and that student's classroom teacher simultaneously. In-service courses in reading conducted with junior high teachers throughout the year also showed the administration that the teachers wanted practical assistance with reading problems.

At the insistence of Mr. Walter Kincaid, especially, a mandate grew to place primary emphasis in 1973-74 on assisting these content teachers, beginning with the seventh-grade English teachers. The first nine weeks' period was to be the minimum period of such assistance.

In the late spring of 1972-73, the sixth-grade teachers and staff were consulted by the junior high reading consultants, in order to prepare anecdotal data on students designated as "skills deficient" in reading by the sixth grade staff. Such students were to be scheduled heterogeneously within the framework of the regular classes.

The reading consultants hoped that this concept of using the reading specialist's help would be demanded by other content area teachers after they heard and observed what was happening in the English classrooms. What was

then devised as an applied in-service program for English teachers could then be continued with other content fields as well.

Subsequently, the above-named reading specialists were charged with writing a proposal explaining the kind of assistance that they could render.

Rather than publish this guide prior to the 1973-74 school year, when it would be first carried out, only a rough draft was circulated, in zerox copies, among the junior high teachers concerned. The consultants wanted to include the results of the first year's experimentation and the seventh-grade teachers' suggestions in the final draft to be published in the spring of the school year 1973-74.

The following guide, then, is the result of all the above planning and experimentation.

I. GENERAL PLAN FOR READING PROGRAM WITHIN SEVENTH-GRADE CLASSROOM

A. Philosophy

In this program each student's individual reading skill needs will be diagnosed, and the resultant data will be applied to methods of catering to individual needs within the class group. A student will be judged by what he produces to fulfill his individual needs, rather than by what he produces comparable with others in his class.

A complete list of reading skills are stated clearly in the Cleveland Heights-University Heights Developmental Reading Program guide, revised 1974.

B. Implementation

Identification of these individual needs, begun in the previous spring with teacher evaluations made of each sixth-grade child (See Appendix D), anecdotal references added by the sixth-grade reading teachers, results of the Stanford Diagnostic Reading Test administered to each child in the program early in September, and analytical diagnosis by the 6th and 7th grade staff, all will produce the desired individual diagnosis.

When, in the first week of October or last week of September, a teacher finally gets to know the class, has set up unit plans and has had these individual diagnoses explained and systematized by the reading consultant, the reading consultant will join the classroom teacher daily in the classroom for a six-week team teaching assignment. The novel Shane will be the primary vehicle for this experience, but other materials (see Appendix G) will also be used. Both the reading consultant and the classroom teacher should be involved in the daily lessons.

During the course of the six weeks' unit, a day each week should be set aside for direct individual attention to the reading skill needs

listed by the reading consultant for each student. This list will be placed inside the student's individual classroom folder (see below - par. 2 "D" Group Procedures. "Skill Kits" have been divised by the 1973-74 junior high reading consultants, and other commercially-prepared kits and programmed materials have been provided for such "skill days". A form has been prepared (see Appendix H) to facilitate the use of these materials and to be a reminder sheet for the student.

C. Prescriptive Lessons

Keeping in mind the overall structure of the teacher's unit plans, the reading consultant will try to adapt each unit concept to the student's capabilities of responding. The reading consultant will advise the classroom teacher about the specific limitations of each student, and attempt to tailor-make attainable activities. In other words each student will be expected to master the unit concepts, but only to a level deemed appropriate to his individual talents or level of skills.[1]

The sample study guides already provided in the following pages (see Figures 1-14, and Appendix F) are illustrations of the type of guides that may be used. They need not all be used, nor need they be adhered to, but they could be fitted into the daily lessons as the classroom teacher and reading consultant, working together, see fit.

Each day's class should have one unifying purpose or direction, but the guides for carrying out the day's particular concept should be so designed, with the help of the reading consultant, to meet the skill needs of the varying levels of ability present in each class.[2]

D. Group Procedures

Students should be encouraged to work in heterogeneous groups, using the aforementioned study guides. If a given study guide offers no challenge for the gifted students in a group, then the teachers present can design extra questions on the spot for them. If a guide does not

1 Harold L Herber - Teaching Reading in the Content Areas (Englewood Cliffs, N.J., Prentice-Hall, Inc., 1970) pp 61-101

2 Ibid

have sufficient questions or activities that will encourage participation by the less sophisticated members of a group, then such questions or activities, still generally pointed towards the day's unifying concept, should also be devised. No individual in a group should have to complete the entire lesson; in fact, a group may end up devising its own way of developing a given unit concept, and in such cases, they should be encouraged to do so.

Although the framework of the class is whole-group or sub-group task oriented, the fabric of individual tailoring should be kept intact. Each student should have a personal folder which remains in the classroom, in which the results of his drill work, reports or contributions to group activities, or individual supplemental assignments are kept on file. At any time it should be needed, a progress report on growth within certain skill areas can thereby be obtained. Students should be made to realize, and teachers should philosophically agree, that whole-class achievement testing be eliminated, and in its stead, evaluation be determined as a result of growth shown on individual skill needs. This folder can serve as the essential element in data for such evaluation. However, the end of year post-testing, using another form of the Stanford Diagnostic Test, could serve as a more conclusive guideline for determining individual growth, again avoiding overall comparisons by grade level.

II. SPECIFIC METHODS OF ASSISTING GROWTH IN READING SKILLS

The Stanford Diagnostic Reading Test, Level II, Forms W and X, will give teachers a detailed analysis of each student's knowledge of the basic skills of Syllabication, Sound Discrimination and Blending; in addition, it is possible to identify from the answers chosen what particular sounds or blends or word parts may be troubling specific students. Also the student's relative vocabulary strength can be estimated, and his skill in comprehension, both on the literal level and on the inferential level, can be discovered. The test gives ranking in each of the above areas in percentiles and in staninas standardized for each grade from 4.5 to 8.5.

The Thematic Approach Guide presents the following seventh-grade requirements, and they are outlined here:

Heavy Concentration	Reinforcement
Language Skills: Dictionary Grammar Spelling Usage Vocabulary	Language Skills: Semantics
Literature Skills: Biography	Literature Skills Epic Fable Mass Media Poetry
Composition Skills: Narrative Manuscript Form	Composition Skills: Creative Reports Listening Rhetoric (Invention and Organization) Varieties of Communication

There are also some skills that are to be introduced in this grade, one of which is the novel.

Emphasized throughout the year's work and included in all the above skills, is the attention to the WORD, as distinct from the study of word groups, which are emphasized in the following two years of junior high school English. The Thematic Guide, Grades 7-9 is cited as a more complete listing of necessary skills in the progression from simple to

more complex concepts of punctuation and grammar. The various language textbooks adopted in our schools in 1973-1974 will also serve as a guide to such language skills.

However, in recognizing the need for individual growth in these skills, we should note that the philosophy of effective reading instruction proceeds from a "Gestalt" rather than from skills presented in isolation. To separate these skills is to encourage unnecessary academic distinctions and to discourage transfer of learning. The reading act, and certainly the communicating act implies a wholistic approach -- for in reality we use a multitude of skills at once in any communication activity, be it reading, speaking, listening, thinking or creating.

The method which this guide proposes is based upon Harold Herber's levels of comprehension,[3] proceeding logically from literal-based vocabulary and thought content, through the interpretive or comparative and then to the application of these first two levels to the experience of the student in his use of or purpose-fulfillment of these literal and interpretive ideas. Simply stated then, the reading act proceeds from recognition of parts and details, to the relating of such, to the question: "What does it all mean to me?"

In its presentation within classroom strategies, this method is quite similar to the tested and proved SQ3R method (Survey, Question, Read, Recall and Review), expounded by Francis P. Robinson in his Effective Study, back in 1941.[4] The differences lie in terminology and in Herber's carefully-wrought system of utilizing group procedures and in following guides that recognize the above Levels of Comprehension. Recognizing each student's facility to work and think in one or more of these levels is a necessary foundation to the program, and not requiring him to succeed in a mode alien to these capabilities is also an important consideration.

3. Ibid
4. Francis P. Robinson, Effective Study (New York, Harper & Brothers, 1946) pp. 13-33.

Also important to the success of the Herber method of teaching reading is that the classroom teacher not assume that the student has prelearned anything. Each guide modeled upon the Herber Method, is really a guide; it presents its material with a sample or with some of the questions already answered. The student is not to be tested; rather, he is asked to complete the pattern already begun by the teacher. The guides are exercises to be worked in common with other students in heterogeneous sub-groups of five to seven each. No grades are given on these guides but merely completion credit noted. The proof of knowledge should show itself in original written work, contribution to group discussion, and in final improvement of the reading act itself, as designated on the post-testing using the Stanford Diagnostic Reading Test Level II, Form X. In fact, unit tests need not be administered, if careful attention is given each student's daily progress on the study guides.

The following chart may serve to illustrate the general classifications of this method, compared with those in the SQ3R method. Note that the sequence of occurrence in the administration of a given reading unit is from top to bottom:

	Herber method	SQ3R method
Prior to student reading	Vocabulary Guides	Survey
	Instructional Framework Guides (sometimes used concomitantly with student reading)	Question
During student reading	Reading Guides	Read
		Recall

The Instructional Framework Guide may be a new concept for the classroom teacher. This item will be explained thoroughly in the following pages (esp. on pp 9 -11). However, it is best understood after it has been demonstrated by the reading consultant.

The philosophy underlying this method is stated succinctly by Jerome S. Bruner in his Toward a Theory of Instruction, when he says:

> Instruction consists of leading the learner through a sequence of statements and restatements of a problem or body of knowledge to increase the learner's ability to grasp, transform, and transfer what he is learning.[6]

The following pages will explain the above-listed parts of this sequence, with illustrations drawn upon one of the books in the seventh-grade curriculum; namely, Shane, by Jack Schaeffer.

IIA. VOCABULARY GUIDES

The method of presenting vocabulary to the students prior to their reading of the book is complicated in the case of Shane by the large number of categories or concepts which form the overall vocabulary structure for this novel. The book's theme, setting and character development problems are new experiences for the majority of our students. Ordinarily with novels or stories based upon subjects familiar to the students, a teacher need only to present these overall key concepts and the whole class of students can, working in concert, provide most of the key words or terms connected with each concept. (An example of one key concept that might work from the students' prior experience is explained below in the reference to "fiddle-footed".

The novel Shane is rural, Western, connected with the 19th century range wars, and is therefore, except for Hollywood's influence, not a part of the Cleveland Heights student's experience. Preparing an inductive vocabulary lesson is made most difficult because of the fragmentation or scattering of many unfamiliar concepts throughout the framework of the novel. Generally a teacher should explore each overall concept, as in the

[6] Jerome S Bruner, Toward a Theory of Instruction, (Cambridge, Harvard University Press, 1966) p. 29

following "fiddle footed" vocabulary instructional framework, and the class would then provide, from their experience, the words that normally would fit those concepts, aided by the teacher's leading questions.

One method which may work out with Shane in pre-teaching the vocabulary prior to the student's reading of the book, would be through the teacher's introducing difficult words within context, using the locale and spirit of the book. When the teacher uses each problem word in her oral narration, she should write it quickly on the board, without interrupting her narration. Later, when the story telling is finished, the teacher can use the board listings to work on structural and phonetic analysis and also on analogous words or word families. However, in most cases the words will already be part of the class' oral vocabulary, and the mere listing along with the saying of the word will suffice for a preview of the words before the students begin their reading. Some indirect categorizing can be accomplished by writing the words in unidentified categories such as by parts of speech, or by general subject classes, but no other interrpution in the story narration should be undertaken.

Some use of general vocabulary guides can be made prior to the reading, as the teacher sees some vocabulary concept that the class as a whole can contribute to (under Instructional Framework Guides) but usually more detailed guides for vocabulary should be used to implement the chapter-by-chapter study guides. (See Appendix F, page 51)

An example of such a whole-class inductive vocabulary exercise is the use of the instructional framework method (See also under B Instructional Framework Guides, p. 9) applied to a given key word or phrase that can be naturally spread out in metaphor, in literal association, or in structural, etymological and phonetic analysis. The class as a whole brainstorms a given word adding associations of meaning, bit-by-bit to the framework, following the planned directing and hinting by the teacher.

A word should be chosen that ties together many strings of plot, character development and theme. The following illustrates the possible vocabulary instructional framework that a class and its teacher could develop together on the blackboard, (See Figure 1).

As a further aid to vocabulary study, the following might be presented to the class either deductively, as a mimeographed pass out, or better yet, inductively, by asking the members of the class to give their methods of learning new words: they will, when properly primed, contribute jointly to the following listing:

WAYS OF RECOGNIZING NEW WORDS

1. Sound it out (phonetic clues) and try to remember how you have heard the word -- use your oral-aural vocabulary.
2. Take it apart (structural clues) and think what each part means.
3. See how it fits with all the rest of the words around it (Context Clues).
4. Look it up (Dictionary) or ask someone who knows.
5. Use your imagination and think about the relationships the word brings to mind (Metaphor) (as in "fiddle-footed")

B. INSTRUCTIONAL FRAMEWORK GUIDES

Helping the students to construct instructional framework guides is important to helping them gain the basis for effective detailed analysis techniques, especially for the analysis of the plot, the character development, or the theme of narrative literature. Such over-views are understood and taken for granted in the preparation to teach expository literature, but are often overlooked by the teacher when presenting narrative literature. The tendency by the teacher to get into the story, chapter by chapter, should be avoided for the preliminary stages in study of narrative literature.

Rather, the students should be called upon after completing their initial pleasure reading of the books, to fill in blanks on a chart, diagram, or some sort of visual structure, under the guidance of the teacher, who has drawn up the structure himself beforehand.

He should not, however, merely tell the students, but should allow them to construct the structure themselves, following hints and leading questions provided by the teacher. The teacher keeps adding to the structure or instructional framework on a blackboard or overhead projection transparency. The teacher may give some of the topics and draw the label boxes and arrows leading to new relationships, step-by-step, as the class calls out ideas.

If the teacher's original preconception of the framework is changed in the process of class construction, this is even better, for there should be no preconceived notion of the details in the structure or "framework". It is sometimes interesting for the students to compare their results later with their teacher's plan, so the teacher's plan could be projected on the overhead projector. After discussion and comparison with the students' version, the teacher's version put aside. A blank framework can be used later for a review exercise, with the students using their texts to reconstruct individually or in groups the class's or the teacher's framework. Putting chapter and page numbers in the blanks is also helpful for directing students to the pages needed for re-reading and later study.

Below is an example of such an instructional framework for the plot structure of SHANE (See Figure 2). The structure used is that of a computer programming flowchart, which indirectly prepares the students for "reading" such flow charts in later science and mathematics content study. However, its primary use in the study of this novel is for training the student to recognize the logical cause and effect relationships and the

interrelationships of important details in the sequence of the story.

Following is another example of an instructional framework (See Figure 3) dealing with quotations from the book that refer to the character development of Shane, specifically to that of Shane himself, the main character. Since the novel is basically a character study, the plot climaxes and subclimaxes are more appropriately combined with this character-development framework rather than isolated on a separate plot structure framework. Note also that since Shane loses his struggle to escape his past, at least in the scope of time in this novel, that the chart itself graduates downward. This type of instructional framework is one which the teacher should devise for his own use in planning. It is perhaps too difficult for the students to devise for themselves. It is suggested that it be used for a reasoning guide (See Figure 4) at the close of the unit of work on Shane, after the students have completed the basic vocabulary and reading guides. (See explanation of reasoning guides, p. 13) Working out such frameworks and guides. (See also Figures 5-6) Should aid them in their later implementation of more sophisticated reasoning guides (See Figure 13) in the aspects of symbolism, character descriptions, poetically-written passages, and subtle sub-plot interplay between minor characters and main characters. The guide to the conflict in Shane's past can also be useful for later group discussions, when it becomes necessary to search throughout the book for related details and quotations. It is too much to assume that students can scan an entire novel quickly enough to find essential particulars that support generalizations. They must have this sort of index provided for them. Early practice in their education following such reasoning guides will make it easier for them to take notes later on when doing their own studying of literature works.

C. READING GUIDES

Part of any good teacher's preparation should be an awareness of the nature of the questions he asks his students to answer. The professional literature today is filled with explanations, commentary and debate about behavioral objectives and about our knowing before we teach what it is that is necessary for our students to know. After we determine priorities, we should plan for time slots that give appropriate proportion to the concepts that we find necessary.

When dealing with cognition, or the development of the power to think, we need to consider seriously how much time we spend developing each essential part of the sequence necessary to the logical structure of the formation of an idea. The development of the power to think in words is the province of the English teacher, but we also as English teachers need to supervise what materials our students use in other classes. For example, we should survey our students' science and social studies textbooks to determine how many of the chapter ending questions concern details or the aspects of simple recall or memory, and how many of these questions call for the students to translate, interpret, apply, analyze, synthesize, or evaluate. If we did this, we would probably find that 80% of such questions deal with simple knowledge or memory. Do we also, in our own classroom presentations, require an inordinate amount of recall of simple knowledge and memory? Do we lecture at our students too much and require that they regurgitate?

The Taxonomy of Cognitive Behavior reproduced at the end of this guide (Appendix B) has been listed from Morris M. Sanders Classroom Questions, and was provided by Meredith Johnson, reading consultant with the Cincinnati Public Schools. Classroom Questions[7] is a nice little paperback that thoroughly explains the scope of the

[7]Norris M. Sanders, Classroom Questions, What Kinds? (New York, Harper and Row, Inc. 1966.

cognitive act, and it draws our attention to our own questioning methods. The questions involved in the reading guide in Figure 7 have the coding of the fifty-four rational levels from this taxonomy. The reader, therefore, may wish to consult Appendix B to see if he agrees that each question so coded in Figure 7 does evoke the particular behavioral objective noted. Sometimes a question can evoke more than one kind of idea, especially when a group of students work on a question. Also the reader can be thinking how each question is directed, and how it compares with Herber's three levels of comprehension. Generally, but not exclusively, the activities in A and B of the Taxonomy in Appendix B are on Herber's Literal Level; C, D, and E are on the Interpretive Level; and F and G are on the Applied Level. The asterisks refer to the Herber levels: one asterisk for Literal, two for Interpretive, and three for Applied.

D. REASONING GUIDES

The act of reasoning is hardly any different from the act of reading, but in order to designate separate concepts of the cognitive act, and to encourage and develop independent reading ability, we devise reasoning guides. Figures 4, 9, 10 and 11 illustrate some.

III. SPECIFIC SKILL DEVELOPMENT

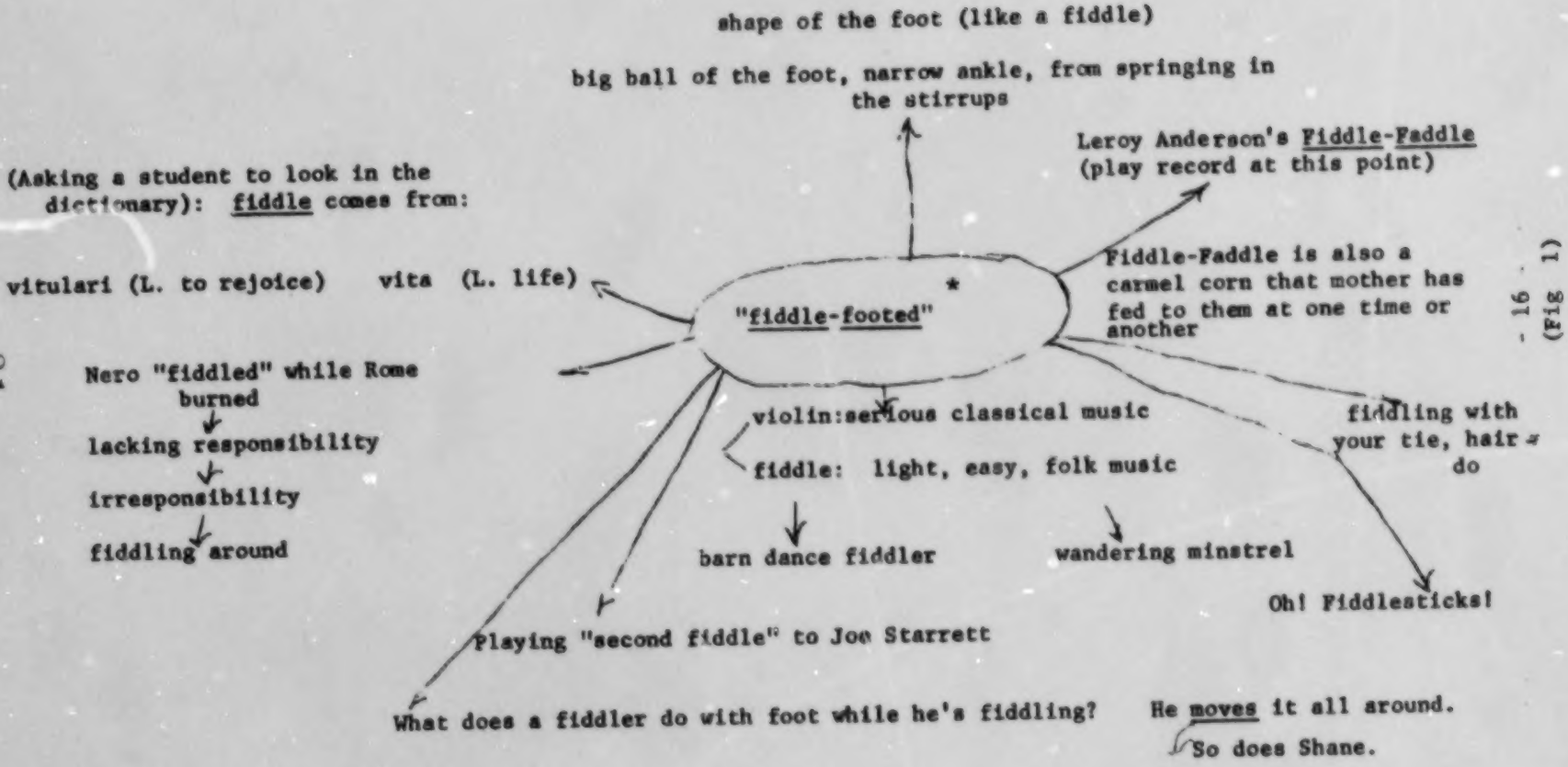
Each classroom will have provisions made for multiple exercises on varying levels of proficiency in each basic reading skill area. These specific practice exercises will be mimeographed pages or pages taken out of published workbooks, and they will meet individual needs as identified by the pre-test. At given times, rather than drilling the whole class on one language or reading skill concept, the teachers will direct the student to working on exercises that they have prescribed for him and have listed in sequence within a personal folder which remains in the classroom. Some of the exercises will be designated from the new language texts, but it is important to note that students will be working on concepts that each needs individually, rather than on what may or may not be good for the whole class. See Figure 14 for an example of such an exercise drawn from Shane. This method is clearly expounded by and though it seems to contradict the wholistic approach recommended earlier (See p. 5), it will provide solace for those who despair of the Platonic approach used exclusively. Throughout all of this program, the attitude must prevail that the reading teacher should be able to cope with the classroom teacher's favorite methods. If it is to succeed, the reading teacher's method must be flexible, rather than the classroom teacher's. The reading teacher's method must prove itself.

IV. MATERIALS

Basic to any consideration of varied individual talents, needs, and interests among students is a simultaneously varied offering of multiple materials on each theme or concept, and also materials written on multi-levels. Just as the approach for the reading assistance will be to provide study guides written at different levels of student competency, so also the published materials available will be of differing levels of comprehension. With this philosophy in mind, the reading teachers have suggested that new reading materials be added to the seventh grade curriculum, materials which are in keeping with the philosophy of the present Thematic Approach.

Figure 1

INSTRUCTIONAL FRAMEWORK FOR VOCABULARY WORD DEVELOPMENT WITH THE WHOLE CLASS


shape of the foot (like a fiddle)
big ball of the foot, narrow ankle, from springing in the stirrups
Leroy Anderson's Fiddle-Faddle (play record at this point)
(Asking a student to look in the dictionary): fiddle comes from:
vitulari (L. to rejoice)
vita (L. life)
"fiddle-footed" *
Fiddle-Faddle is also a carmel corn that mother has fed to them at one time or another
Nero "fiddled" while Rome burned
lacking responsibility
irresponsibility
fiddling around
violin: serious classical music
fiddle: light, easy, folk music
fiddling with your tie, hair do
barn dance fiddler
wandering minstrel
Oh! Fiddlesticks!
Playing "second fiddle" to Joe Starrett
What does a fiddler do with foot while he's fiddling?
He moves it all around.
So does Shane.

* See p. 9, Shane, referring to himself

Figure 2

INSTRUCTIONAL FRAMEWORK of the Plot Sequence of Shane

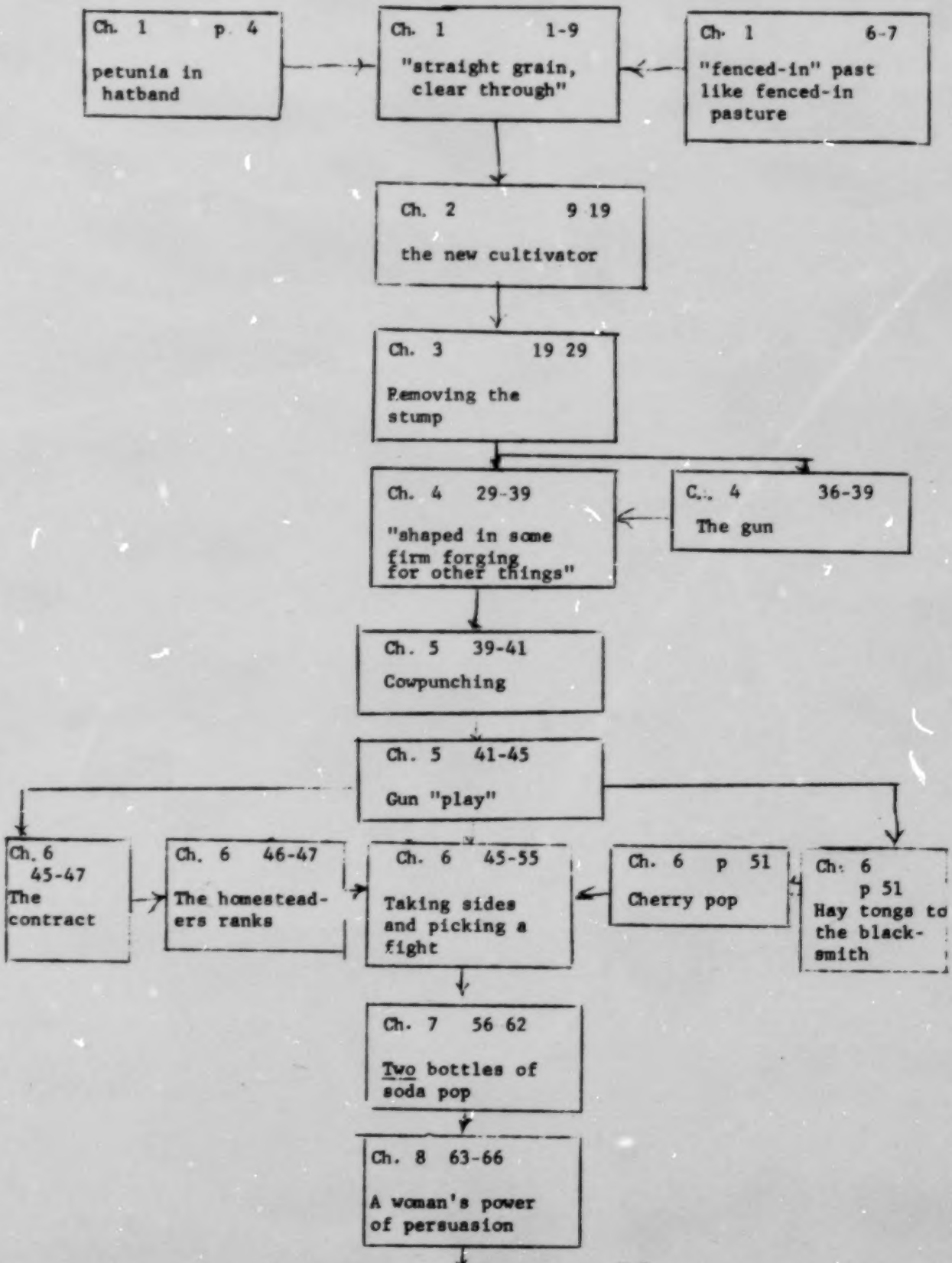
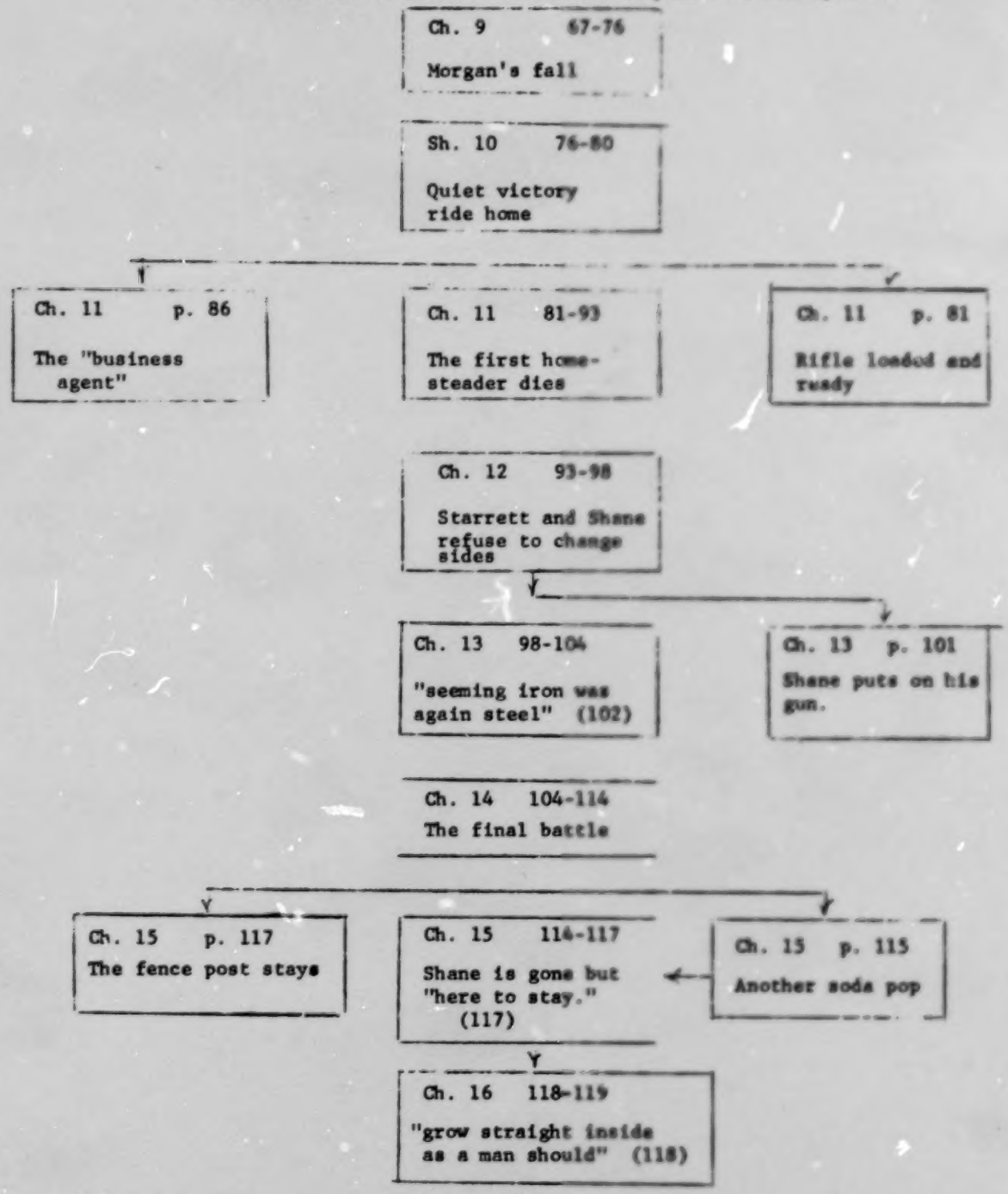


Figure 2

INSTRUCTIONAL FRAMEWORK of the Plot Sequence of Shane, cont.


Ch. 9 67-76
Morgan's fall
Sh. 10 76-80
Quiet victory ride home
Ch. 11 p. 86
The "business agent"
Ch. 11 81-93
The first homesteader dies
Ch. 11 p. 81
Rifle loaded and ready
Ch. 12 93-98
Starrett and Shane refuse to change sides
Ch. 13 98-104
"seeming iron was again steel" (102)
Ch. 13 p. 101
Shane puts on his gun.
Ch. 14 104-114
The final battle
Ch. 15 p. 117
The fence post stays
Ch. 15 114-117
Shane is gone but "here to stay." (117)
Ch. 15 p. 115
Another soda pop
Ch. 16 118-119
"grow straight inside as a man should" (118)

INSTRUCTIONAL FRAMEWORK: SHANE'S STRUGGLE WITH HIS PAST

FIGURE 3

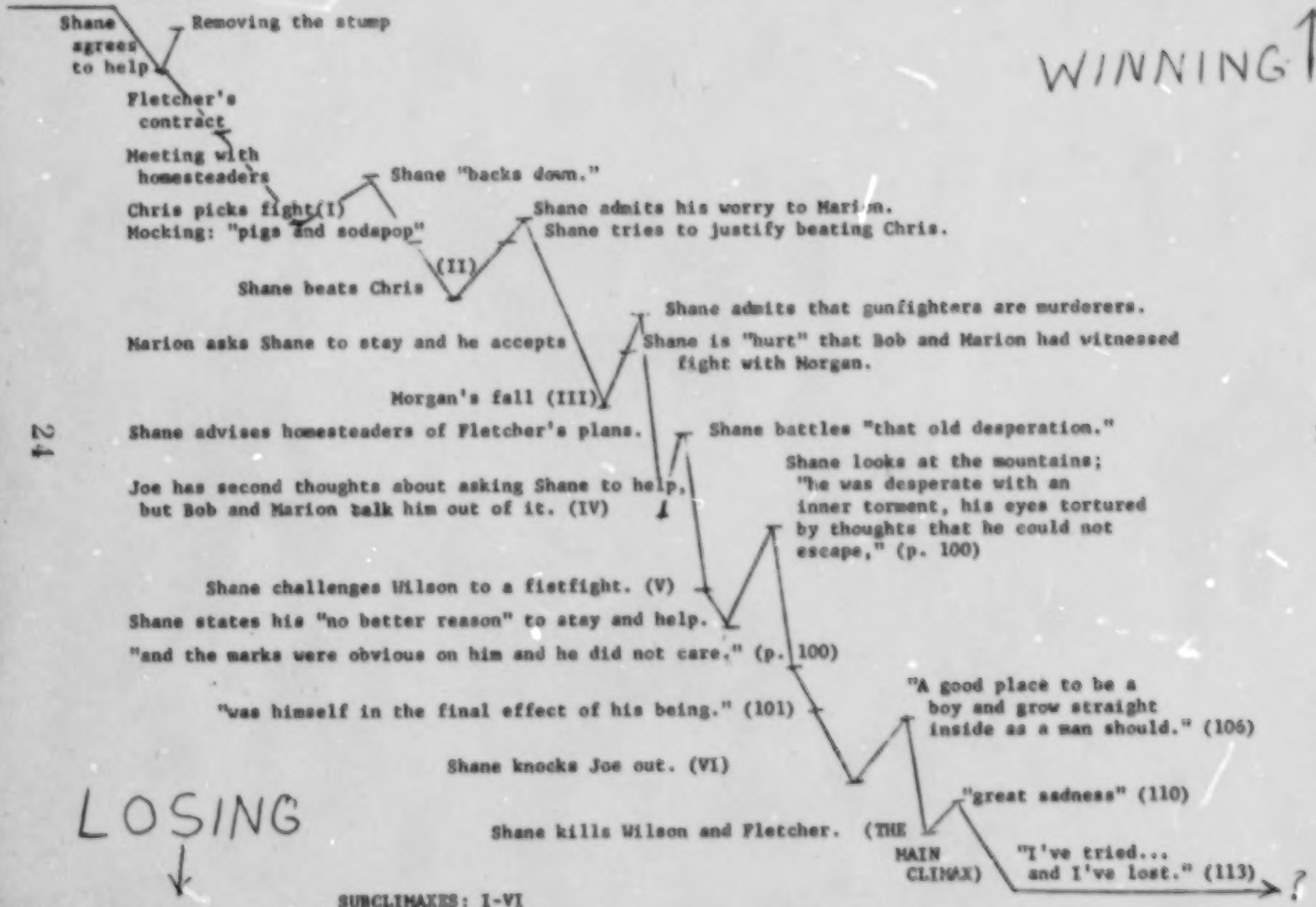

Arrival
Shane agrees to help
Removing the stump
Fletcher's contract
Meeting with homesteaders
Chris picks fight(I)
Mocking: "pigs and sodapop"
Shane "backs down."
Shane beats Chris
(II)
Shane admits his worry to Marion.
Shane tries to justify beating Chris.
Marion asks Shane to stay and he accepts
Morgan's fall (III)
Shane admits that gunfighters are murderers.
Shane is "hurt" that Bob and Marion had witnessed fight with Morgan.
Shane advises homesteaders of Fletcher's plans.
Joe has second thoughts about asking Shane to help, but Bob and Marion talk him out of it. (IV)
Shane battles "that old desperation."
Shane looks at the mountains; "he was desperate with an inner torment, his eyes tortured by thoughts that he could not escape," (p. 100)
Shane challenges Wilson to a fistfight. (V)
Shane states his "no better reason" to stay and help.
"and the marks were obvious on him and he did not care." (p. 100)
"was himself in the final effect of his being." (101)
"A good place to be a boy and grow straight inside as a man should." (106)
Shane knocks Joe out. (VI)
"great sadness" (110)
Shane kills Wilson and Fletcher. (THE MAIN CLIMAX)
"I've tried... and I've lost." (113)
?
WINNING
LOSING
SUBCLIMAXES: I-VI

FIGURE 4

REASONING GUIDE
to accompany
INSTRUCTIONAL FRAMEWORK: SHANE'S STRUGGLE WITH HIS PAST

Directions:

The following sequential list of quotations attempts to be a complete list of all the places in the novel Shane that tell about Shane's struggle within himself to try to overcome his past. The list should be used with the chart or instructional framework that shows the "ups" and "downs" in this struggle throughout the book. Note that Shane loses his struggle; therefore, the chart, like the doctor's hospital chart of a person not getting better, goes down more than up, so Shane starts off winning and by the end of the book, he himself says that he has lost.

Re-read the section in your text referred to by each quotation. If you (or your group members) think that a given quotation shows that Shane is considering changing his past, or that a given quotation shows some help for him to change his past, then place a W (for Winning) in the blank before the quotation. If you think that a quotation shows the opposite, that Shane is considering staying in or repeating his past life, or that some circumstance is at work to keep him a gunfighter, then place an L (for Losing) in the blank. If a quotation does not fit either Winning or Losing, put an X in the blank. The first ones have been done for you.

L "something intangible and cold and terrifying was there in the air between us." (4)

L "'Something... Something underneath the gentleness... Something...'"
"'Mysterious?' suggested father."
"'Yes, of course. Mysterious. But more than that. Dangerous.'" (8)

W "'Dangerous all right...But not to us, dear. ...I don't think you ever had a safer man in your house.'" (9)

W "How he turned to look out the window and his lips tightened." (10)

___ "reflected in them (eyes) was some pain deep within him." (16)

___ "A man has to pay his debts." (17)

___ ""They (eyes) were aflame with a concentrated cold fire. . . fierce energy suddenly burning in him, pouring through him in the single coordinated drive." (26)

___ "Are you running away from anything?" (31)

___ "It's always the same. ... the old ways die hard." (32)

___ "sudden fierce energy . . . burned in him . . . This last slept in him." (34)

___ "He was shaped in some firm forging of past circumstance for other things." (34)

___ "That's one question I'll never ask him." (38)

___ ""Yet why was he sometimes so strange and stricken in his own secret bitterness." (42)

Figure 4, Reasoning Guide (continued)

___ "But it puzzled me that a man as deep and vital. . . should be riding a lone trail out of a closed and guarded past." (30)

___ "A queer light flickered in his eyes and was gone." (43)

___ "hands seemed to have an intelligence all their own, a mere movement that needed no guidance of thought." "and you knew at once it was doing what it was created for." (43)

___ "Then the hand around the gun whitened..." (44)

___ "He raised his head and the mouth was a bitter gash in his face. He eyes were fastened on the mountains climbing in the distance."
"'Shane! Shane! What's the matter?'"
"'He did not hear me. He was back somewhere along the deep trail of the past.'" (44)

___ "The first cutting edge of cold was creeping down from the mountains." (45)

___ "More than the summer was over." (45)

___ "He was Shane. . . That Shane was a marked man. . . as a sort of symbol." (49)

___ "about Shane's past" (49)

___ "But I used to watch Shane closely myself and wonder how all the slow-climbing tenseness in our valley could be so focused on one man and he seemed to be so indifferent to it.
"For of course he was aware of it." (49)

___ "a lot of new activity across the river. It was surprising how often Fletcher's cowboys were finding jobs to do within view of our place." (49)

___ "I said I'll take it in." (50)

___ "it seemed to give him a grim amusement." (50)

___ "I could have sworn that Shane, studying Chris in his effortless way, was somehow disappointed." (52)

___ "his voice was like winter frost." (52)

___ "the knuckles showed white." (53)

___ "rich with an immense eagerness."
"fierce concentration in him, filling him, blazing in his eyes." (53)

___ "He looked away from Chris, past him, over the tops of the swinging doors... on into the distance where the mountains loomed in their own unending loneliness." (53)

___ "No, Will. He wasn't afraid of Chris. He was afraid of himself." (54)

___ "There's trouble ahead, Will. The worst trouble we've ever had." (54)

___ "You could sense the contempt building up in the town." (57)

Figure 4, Reasoning Guide, (continued)

___ "They resented that he was linked to them. And as a result their opinion of their father was changing."
"That was what finally drove Shane..he did not care what anyone, any where thought of him. Except us, his folds. And he knew that with us, he was one of us, unchangeable and always." (57)
"But he did care what they thought of father." (57)

___ "I mean what you've done to Shane." (62)

___ "Shane was changed. He was restless with some far hidden desperation." (63)

___ "looking out over our land where the last light of the sun, now out of sight, would be flaring up the far side of the mountains." (64)

___ "He seemed to feel that he needed to justify himself. . ."
"You can see that can't you, Bob?". . . Surely you can see that, Bob. . . Can't you see that, Bob." (64)

___ "I said you won't lose this place." (66)

___ "He flowed into action." (71)

___ "fierce energy. He moved like a flame among them." (72)

___ "He looked only at us , at father and mother and me and it seemed to me that it hurt him to see us there." (76)

___ "The fire in him banked and subsided." (77)

___ ". . .his eyes blazed refusal of sympathy." (77)

___ ". . .the spirit in him would sustain him thus alone for the farthest distance and forever." (77)

___ "A woman shouldn't have to see things like that." (79)

___ "Yes. It's murder. Trick it out as self-defense or with fancy words about an even break for a fair draw and it's still murder. He looked at father and the pain was deep in his eyes. But there was only contempt in his voice as he turned to the others." (88)

___ "battling something within him, that old hidden desperation..." (91)

___ "'If I understood him then as I do now, I'd never have got him to stay on here. But I didn't figure Fletcher would go this far. Shane won his fight before ever he came riding into this valley. It's been tough enough on him already. Should we let him lose just because of us?'" (91)

___ "Shane took the chair I had used for the games with mother. He swung it to the house wall and bent into it in that familiar unconscious gesture and he, too, looked into the distance." (99)

___ "There was a sharp sound behind us on the porch. Shane had risen so swiftly that his chair had knocked against the wall. His hands clenched tightly and his arms were quivering. His face was pale with the effort shaking him. He was desperate with an inner torment, his eyes tortured by thoughts that he could not escape, and the marks were obvious on him and he did not care." (100)

Figure 4, Reasoning Guide (continued)

___ "He was staring over it (pasture) and the grazing steers at the great lonely mountains tipped with the gold of the sun now rushing down behind them. As I watched, he stretched his arms up, the fingers reaching to their utmost limits, grasping and grasping, it seemed, at the glory glowing in the sky... There was some subtle, new, unchangeable certainty in him. He came close and I saw that his face was quiet and untroubled and that little lights danced in his eyes." (100-101)

___ "You could see now that for the first time this man who had been living with us, who was one of us, was complete, was himself in the final effect of his being." (101)

___ "that this, this at last, was Shane." (102)

___ "He was tall and terrible there in the road, looming up gigantic in the mystic half-light. He was the man I saw that first day, a stranger, dark and forbidding, forging his lone way out of an unknown past in the utter loneliness of his own immovable and instinctive defiance. He was the symbol of all the dim, formless imaginings of danger and terror in the untested realm of human potentialities beyond my understanding. The impact of the menace that marked him was like a physical blow." (105)

___ "'It's a lovely land, Bob. A good place to be a boy and grow straight inside as a man should.'" (106)

___ "This was the Shane of the adventures I had dreamed for him, cool and competent, facing that room full of men in the simple solitude of his own invincible completeness." (108)

___ "'I gave him his chance,' he murmured out of the depths of a great sadness." (110)

___ "'A man is what he is, Bob, and there's no breaking the mold. I tried that and I've lost. But I reckon it was in the cards from the moment I saw a freckled kid on a rail up the road there and a real man behind him, the kind that could back him for the chance another kid never had.'

'But--but, Shane, you--'

'There's no going back from a killing, Bob. Right or wrong, the brand sticks and there's no going back. It's up to you now. Go home to your mother and father. Grow strong and straight and take care of them. Both of them.'

'Yes, Shane.'" (113)

(Figure 5, INSTRUCTIONAL FRAMEWORK, Land

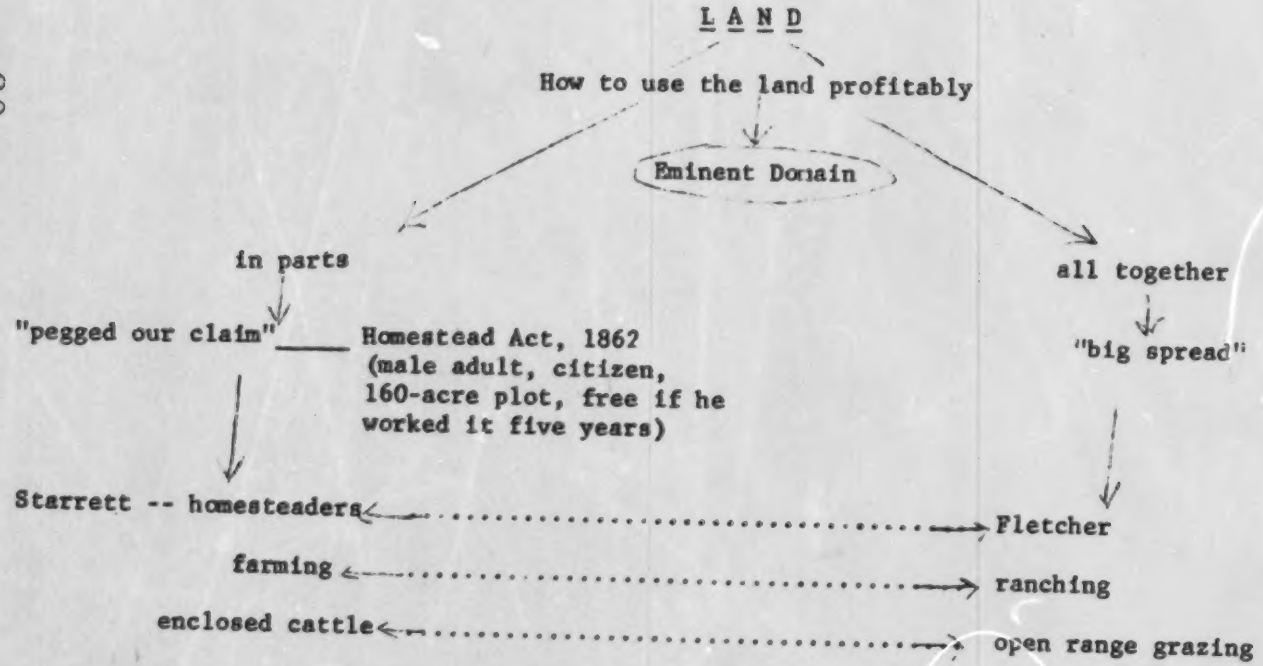


Figure 6
(READING GUIDE to accompany instructional framework "Land")

(A3) * Who are the homesteaders?

Directions: List the names of the homesteaders below and find the place in the book that describes each. Note the page number and paragraph opposite each name.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Who are on Fletcher's side?

Directions: List the names of those who are on Fletcher's side and find the place in the book that describes each. Note the page and paragraph number opposite each name.

1. _____
2. _____
3. _____
4. _____

(B18) * More Directions: After your group has found the above information, decide among you which character each of you will choose and write a short paragraph of description in your own words for that character. Decide which character you want so no two group members have the same character. Turn in the finished paragraph tomorrow.

Figure 7

(READING GUIDE: Directed Reading for Detail, Chapters 1 & 2 of Shane)

Directions: First try to answer as many of the following questions for yourself on your own paper in short answers. Then after you have looked them all over and tried your best, finish the rest with the other members in your group. Page and paragraph numbers are after each question to help you find the place in your book. Don't worry about the funny numbers and letters and asterisks to the left of each question. They are for your teacher's use.

(A1, A16) * 1. In the last sentence on the first page, which finishes on top of page two, and going into the first paragraph on page two, many first consonants are repeated in words close to each other. Find the four combinations of them and list them. (p. 1, paragraph 4 - p. 2, paragraph 1)

(F45) *** 2. How does the repetition of first consonants (above question) affect you when you read the paragraph? (p. 2. paragraph 1)

(C27) ** 3. The person telling the story keeps talking about a "chill," or a physical
(E43) *** feeling of cold that comes over him. What causes it each time he mentions it? (2,3; 3,3; 4,1; 4,6; 16,2; 16,7; and 17,3)

(A10) * 4. When the stranger got off his horse, he did it in a certain way. Be
(B21) * able to show to your group members how he did it. What does this way
(C26) ** of "dismounting" show about his past? (3,7)

(C26) ** 5. Why did the stranger let the horse drink the water from the trough before he drank some? (3,7)

(C27) ** 6. What do the references to the petunias tell us about the stranger?
(E43) *** (3,3; 4,1)

(E43) *** 7. What do you suppose father has "on his mind" when he tries to get the
(F53) *** stranger to stay? (4,5; 5,1-3) You may have to wait until later on in the book to figure this one out.

(A1) * 8. What did Shane say that pleased the boy? (5,7-8)

(A5) * 9. What did mother do that was "unpredictable?" (6,2)

(A13) * 10. What is the "pattern" of the supper talk? (6,5) Describe it in your
(B10) * own words.
(E39) ***

(B22) ** 11. In what way does Bob describe Shane's past? To what does he compare it? (bottom 6-top 7) This question is really a continuation of #10.

(A1) * 12. What was "no trick" for Shane? (7,1) Copy the words from the paragraph that state what "That" means.

(C25) ** 13. What is the difference between Fletcher's way of raising beef and Starrett's way? (7,4-5)

(A5) * 14. What is the problem that Starrett is giving Fletcher? (bottom 7-top 8)

Complete the following statements by choosing the one best answer for each statement from the four choices (a, b, c, or d).

(C27) ** (E38) ** (E41) ** (F45) ***
15. Joe Starrett learned that Shane was a good man ("special brand," "straight grain clear through") by using his (8,5)
a. logic
b. knowledge of farming
c. past experience with people
d. conversations with Shane

(C26) ** (E36) ** (E41) ** (F45)***
16. Marian liked Shane but had some fears about him. (8,8). She was using her
a. knowledge of human beings
b. woman's intuition
c. observation of Shane's physical appearance
d. all of the above

(C27) **
17. How did Marian (Mother) know that Shane must have come from "Tennessee or some such place?" (9,3)

(F53) ***
18. What made Marian "giggle?" (9,5)

(B20) *
19. What meant "more?" (9,5)

(C27) ** (C28) **
20. What made Marian "whisk" back to the stove? Why is <u>whisked</u> a good word here? (9,5)

Figure 8

(READING GUIDE: The elipsis (...) and the interrupted statement (--))

Have you noticed that the author is fond of using a common dramatic device or trick that lets you complete what he has started for you? Most of the time it is a character who stops in the middle of what he is saying and either thinks the rest, or he figures that you know the rest anyway, so he says no more of that statement. In real life conversations you have probably done the same.

Directions: Can you complete the following elipses and interrupted statements? What would you put in the rest of each one? Fill in the blank lines with your own statement completion, after consulting the book to get the whole idea of what has been happening in each case. The first one has been done for you.

(p. 5) "A man who watches... what's going on around him will make his mark just like Shane probably has."

(p. 8) "Something... _____"

(p. 11) "And besides-- _____"

(p. 16) "He's just a cheap, tinhorn-- _____"

(p. 17) "Now where do you suppose-- _____"

(p. 17) "there's no call for you-- _____"

(p. 18) "Lots of time we have folks in for meals, and-- _____"

Figure 9
(READING GUIDE: Description in Shane)

(A5) * Activity I

Directions: With the other members of your group, locate in the first twenty pages of Shane all the places where a facial physical reaction is noted, especially of mouth, lips, eye movement, lines in the face.

----------(cut on this line)----------

Activity II

The following list should contain most of the physical (facial) reactions you have found in Chapters 1 & 2 of Shane. Use it to check your list.

(p. 4) "tiny wrinkles around his eyes"
(p. 4) eyes "still and steady"
(p. 4) "eyes boring at father"
(p. 10) "looked pleadingly"
(p. 10) "lips tightened"
(p. 11) "crinkled her nose"
(p. 11) "softened the lean ridges of his face"
(p. 14) "glanced sideways"
(p. 15) "lips folding in tight line"
(p. 15) "eyes lost their sharp focus" "some deep pain in them"
(p. 17) "eyes following father with a strange wildness in them"
(p. 18) "father winced"
(p. 18) "blink several times" "eyes were misty"
(p. 19) "eyes met over the top of the stump and held"
(p. 19) "with a grim little smile pulling at his mouth"
(p. 20) "face was a deep pink"

(E43) ** More directions: Now discuss in your group what the emotional cause or feeling was that brought about the above facial reactions. Appoint someone in your group to write down the cause of each physical reaction.

(C24) ** What problem has brought on the emotional cause of each physical reaction?

N.B. The above should be cut on the line between activities and distributed in two stages.

Figure 10

(READING GUIDE: Character traits. Character of Marian in Shane.)

Directions: From what we notice of a book character's actions and words, we can eventually form a picture of a real person, and we then can describe that person by using certain adjectives that refer to character "traits" in that person.

The following adjectives are listed for you; they describe Marian. The numbers after each adjective are the page numbers where we can find the action, conversation or statements by the teller of the story (Marian's son, Chris) that give us the idea for each trait in Marian's personality or character.

In your group, after looking up each of these adjectives in the dictionary, discuss where each of these ideas is located and copy down the words from the book that prove that each adjective is a fair description of Marian. The first one is done for you.

coy (means "pretending shyness or modesty")
(p. 9, paragraph 5: "Mother gave what in a girl I would have called a giggle. 'If I'm any judge of men,' she said, 'that means more.' And she whisked back to the stove.")

persuasive (pp. 10-11)

charming (pp. 19-20)

flattering (pp. 11, 19)

spiteful (p. 19; p. 20, paragraphs 5-7; p. 20, paragraph 8)

wise, prudent (p. 78)

loving, faithful and loyal (p. 80)

Figure 11

REASONING GUIDE: Applied Level

Shane may have lost his struggle with his past, but others won by his losing. Who were the winners and what did they win? Bob was not the only one to be able to keep his valley in which to "grow up straight inside."

Figure 12
(Reasoning Guide: Fulfillment of Life)

It is only when a person finds purpose in his life, with a goal to reach, that he will work to train himself, pit himself against all odds, make severe sacrifices of his own pleasures, take risks and endanger even his own life, all in order to fulfill this purpose or to reach this all-consuming goal. Then he finds happiness and satisfaction in his work, nobility in his accomplishments, and praise and glory from his fellow strivers. The other citizens who have not such purpose or goal jealously complain against such people or try to lose themselves in unfilfilling pursuits that never satisfy them; their lives becoming less and less fulfilled.

Apply the above theme statement to the novel Shane. How has each main character shown himself as an example of it? Even Fletcher fits.

Figure 13

IDEAS FOR ADDITIONAL REASONING GUIDES

The following questions will lead the teacher to additional ideas that he can construct into reasoning guides or reading guides for the novel Shane.

1. Why didn't Fletcher have any family? Do you think the author wants us to get some impression of him, contrasted with Joe Starrett, relative to this fact?

2. Would it be possible, still today, to have a setting like this? Have students project their present CH-UH form of life style to this sort of out-west situation. (ref. to #6 below)

3. What about the mountains? Does Shane draw strength from them? (possible biblical reference)

4. Why did Shane start the job with the stump without being asked? Does this action compare with his going it alone in the final fight?

5. Why did Joe ask Marion to get Shane to stay, even though he knew that Marion was the one most aware of what they were doing to Shane by enlisting his aid? Does this suggestion of ruthlessness on Joe's part make him similar to Fletcher?

6. What was it in Marion's personality and character, stemming from her experience and background, that prepared her for being an effective pioneer wife? (ref. #2 above)

7. Why was Joe Starrett the natural leader of the homesteaders? How was he different from the rest of them?

8. Notice the neutrality of the storekeepers and townsmen. Why did they of necessity have to be uninvolved in the political dispute between the homesteaders and Fletcher?

9. When the tense situations of plot take place, the conversations become characteristically terse, presented rapidly. Exploring the depth of meaning and subtleties in these places will profit the students in their knowledge of character development.

10. What became of Shane after he left the town?

Figure 14: Spelling Exercise

Find the Words Puzzle

Directions:

Many students in seventh grade still have some problems spelling and even reading correctly words that have in them vowels followed by r or l. An example would be the possible confusion between preserve and persevere, or between through and thorough.

There are twenty (20) such words, taken from Chapter One of Shane, in the following puzzle. Put circles around them. They can go top to bottom or left to right, both horizontally and diagonally. The shaded blocks are nothing.

C A A R E A L I Z E D B C D S E F M N O F

G L H L P G A G H A B C M T S P R E A D G

I I U G R U M B L I N G N S T U R B C D L

N E N S L A C K E N I N G B A C D A E F O

T N P I T J E X Y Z N I C U R R Y A W E P

E R R S E E T U S V T W O R R V W Y Z L Q

R I E J R X R L H C R E A S E D A B C D S

F B D P R I J K I G I C P Q T W B S Y F S

E C I Q I X L D V P C D E J T X U ■ Z O T

R D C R T Y H N E H A F G H I O V W X R U

E E T S O Z A F R A T E R N I T Y K L W H

N Q A T R U V W I G E H B R I E F L Y A N

C R B X Y B A E N F J K U L A C ■ D E R O

E S U W Y C D U G T R C P ■ B ■ H F G D P

T U E V Z Y X W V C S Q ■ O ■ N I J K L M

Pretest of SHANE

Readability Level

Directions:

This is not so much a test of your reading ability as it is a test of the book's ability to be read by you. In other words, we would like to see if we have chosen a book that is too hard for the class.

Use any words you can think of to fill in the blanks in the material below quoted from the book.

I

He rode into our valley in the summer of '89. I was a kid _____, barely topping the backboard_____ father's old chuck-wagon. I was on the upper _____ of our small corral, soaking in the late afternoon _____, when I saw him far down the road where _____ swung into the valley from the open plain beyond.

_____ that clear Wyoming air I could see him plainly _____ he was still several miles away. There seemed nothing _____ about him, just another stray horseman riding up the _____ toward the cluster of frame buildings that was our _____. Then I saw a pair of cowhands, loping past _____, stop and stare after him with a curious _____.

_____ came steadily on, straight through the town without slackening _____, until he reached the fork a half-mile below _____. One branch turned left across the river ford _____ on to Luke Fletcher's big spread. The other bore _____ along the right bank where we homesteaders had pegged _____ in a row up the valley. He hesitated _____, studying the choice, and moved again steadily on our _____.

As he came near, what impressed me was _____ clothes.

II

Then one afternoon, when we were stowing away the _____ and last cutting of hay, one fork of the _____ tongs we were using to haul it up to _____ loft broke loose. "Have to get it welded in _____," father said in disgust and began to hitch up _____ team.

Shane stared over the river where a cowboy _____ riding lazily back and forth by a bunch of _____. "I'll take it in," he said.

Father looked at Shane _____ he looked across the way and he grinned. "All right. It's as good a time as any." He _____ down the final buckle and started for the house. _____ a minute and I'll be ready."

"Take it _____, Joe." Shane's voice was gentle, but it stopped father _____ his tracks. "I said I'll take it in."

Pretest of SHANE , Readability Level (continued)

Father _____ to face him. "Damn it all, man. Do you _____ I'd let you go alone? Suppose they--" He bit _____ on his own words. He wiped a hand slowly_____ his face and he said what I had never _____ him say to any man. "I'm sorry," he said. "_____ should have known better." He stood there silently watching _____ Shane gathered up the reins and jumped to the wagon seat.

III

I sat on the step below father and mother, _____ them, and their legs on each side of me _____ it seem better. I felt father's hand on my _____.

"This is kind of tough on you, Bob." He _____ talk to me because I was only a kid. _____ was really talking to himself.

"I can't see the _____ finish. But I can see this. Wilson down and _____ be an end to it. Fletcher'll be done. The _____ will see to that. I can't beat Wilson on _____ draw. But there's strength enough in this clumsy body _____ mine to keep me on my feet till I _____ him, too." Mother stirred and was still, and his _____ went on. "Things could be worse. It helps a _____ to know that if anything happens to him, his _____ will be in better hands than his own."

There _____ a sharp sound behind us on the porch. Shane _____ risen so swiftly that his chair had knocked against _____ wall. His hands were clenched tightly and his arms _____ quivering. His face was pale with the effort shaking _____. He was desperate with an inner torment, his eyes _____ by thoughts that he could not escape, and the marks were obvious on him and he did not care. He strode to the steps, down past us and around the corner of the house.

IV

I guess that is all there is to tell. _____ folds in town and the kids at school liked _____ talk about Shane, to spin tales and speculate about _____. I never did. Those nights at Grafton's became legends _____ the valley and countless details were added as they _____ and spread just as the town, too, grew and _____ up the river banks. But I never bothered, no _____ how strange the tales became in the constant retelling. _____ belonged to me, to father and mother and me, _____ nothing could ever spoil that.

For mother was right. _____ was there. He was there in our place and _____ us. Whenever I needed him, he was there. I _____ close my eyes and he would be with me _____ I would see him plain and hear again that _____ voice.

I would think of him in each of the _____ that revealed him to me. I would think _____ him most vividly in that single flashing instant when _____ whirled to shoot Fletcher on the balcony at Grafton's _____. I would see again the power and grace of _____ coordinate force beautiful beyond comprehension. I would see the _____ and the weapon wedded in the one indivisible deadliness. I would see the man and the tool, a good man and a good tool, doing what had to be done.

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Reading Program Within The 7th Grade English Classes
1973-74

STUDY GUIDE -- SHANE Chapter 1 Name _____ Per.____

a curious intentness	magnificence	rubbing thoroughly
across the river ford	habitual alertness	quick precision
intricate design	pump and trough	unconscious gesture
something intangible	drawling emphasis	curry away
unpredictable woman	kept pace	shunted me off

I. Use the phrases listed above to answer the following questions.

1. In which two phrases could you get wet?_____

_____

2. Which one means eating as much as the visitor?_____

3. Which two mean brushing a horse?_____

_____

4. Which one would mean that Shane knew what was going on all the time?

_____

5. Which means moving without knowing ahead of time what you are going to do?_____

II. Finish these sentences by finding the answers in your book.

Page 3 We spent most of our time indoors in the _____.
Mother really wanted a _____added to the house.

Page 4 The stranger picked one of mother's_____and tucked it into his hatband. The stranger looked magnificent and he was unlike the other men in the valley because he _____

_____

Page 6 When Father and Marian tried to find out more about Shane, he _____

_____

Page 7 Father is proud to tell Shane that he has raised stock that is better than Fletcher's. Father boasted that his stock_____

_____

Page 8 Mother and Father have decided that Shane should live with them to help them out. They like him because_____

_____

_____

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1973 - 74

STUDY GUIDE -- SHANE Chapter 1, page 2 Name_____Per.____

III. There are many meanings for some words, such as:

Range means:
1. distance between the ends
2. place to practice shooting
3. land for grazing
4. stove for cooking

Which is this? Put the number before each sentence.

_____ a. Fletcher has much more range than we have.

_____ b. Off hunting season the man practiced at the range.

_____ c. Mother makes the best cookies even though she has an old wood range.

_____ d. The price of our dresses range from $5 to $25.

Shingle means:
1. thin pieces of wood covering the roof
2. a short hair cut
3. a beach covered with pebbles
4. a doctor's sign

Which shingle is this?

_____ a. The sailor pulled his boat up on the shingle to dry it out.

_____ b. In the summer it is cooler to have a shingle rather than long hair.

_____ c. The young doctor rented an office and hung out his shingle.

_____ d. Bob and his dad made their own shingles by splitting wood with the grain so they would last longer.

IV. Answer the following questions in complete sentences.

1. Knowing what kind of man Shane is, why does he seem so protective of his saddle roll? What could be in it?_____

_____

_____

_____

_____

2. Something is happening to the valley. Why will Fletcher have less range land as years go by?_____

_____

_____

_____

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STUDY GUIDE -- SHANE Chapter 2 Name_____Per._____

nodded gravely	sensible dodge	fidget and stomp
tousled father's hair	same prescription	a faint quizzical
fiddle-footed	looked pleadingly	pegged me
ladies millinery	conserve space	silly frippery
whiskered men	pestering him	a legacy
feuding	millstone	high-necked sorrel
seven-pronged cultivator	toted his haul	chewed, knawed bit
what's the tariff?	a burst of indescribable	deadliness
heave	confronted	steady rhythm
parallel grooves	beyond comprehension	

I. Arrange these words in each column in alphabetical order.

A	B
touseled_____	knawed_____
whisked_____	frippery_____
heave_____	quizzical_____
grooves_____	rhythm_____
confronted_____	indescribable_____

II. Circle the words which are nouns. A noun is a person, place, or thing.

legacy looked space cultivator heave

III. ladies millinery flannel cakes and deep dish apple pie
parallel grooves annual stock show

Use the above phrases to complete the following sentences.

1. Marian asked Shane to tell her about _____ _____in Cheyenne.
2. Mother learned to cook in the East where she was brought up. Her family liked her _____ _____ and_____ _____ _____ _____.
3. Father was interested in hearing about the _____ _____ _____ at Dodge City.
4. The blade of the ax would sink into the _____ _____of the old root.

IV. A good title for this chapter would be: (place a check by your answer)

a. Ledyard, the Salesman
b. Marian Was a Good Cook
c. Shane Became One of the Family
d. Joe and Shane Licked the Stump

Use complete sentences to tell why you selected your answer._____

_____

_____

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STUDY GUIDE -- SHANE Chapter 2, page 2 Name_____Per.____

Answer parts V,VI, and VII in complete sentences.

V. What do you think fiddle-footed means?_____

VI. How do you know that Joe Starrett is a fair man?_____

VII. Page 17 - third line: "All this while Shane stood there, not moving,his face hard, his eyes following father with a strange wildness in them that I could not understand." What caused the strange wildness? _____

VIII. What other reason do you think the two men may have had for chopping away at the stump? _____

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STUDY GUIDE -- SHANE Chapter 3 Name_____Per._____

flounced around	hone	prime pie
listened absently	peculiar fascination	released the pressure
chiming in	heaved	sustained effort
fresh assult	corded arms	discernible movement
incredible surge of power	rounded bole	furrowing of the years

I. Write the root word for the following:

flounced_____ forgotten_____

chiming_____ discernible_____

fascination_____ furrowing_____

II. Fill in the blanks from the words at the top of the page.

a. To sharpen an ax you would_____it.

b. To let go the pressure, you would _____it.

c. When you stare at something, you show a _____ _____for it.

d. The army began again in a _____ _____.

e. As a farmer plows a furrow and makes grooves down the field, so wrinkles in the forehead may be likened to the _____ _____ _____ _____.

III. Circle the word or words that are synonyms for the underlined words.

a. Marian <u>flounced</u> around.

mounded turned trounced worked

b. The men listened <u>absently</u> as Marian talked.

not there inattentively without looking up scornfully

c. By working nearly all day with <u>sustained</u> effort, the men were able to finish the stump.

continued hard fierce proud

d. Shane stood absolutely still but his eyes were like a cold fire. It was the only <u>discernible</u> movement Bob could see.

bold detectible strong quick

e. Joe thought that the fresh apple pie was <u>prime</u> pie.

expensive number one first rate early

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STUDY GUIDE -- SHANE Chapter 3, page 2 Name_____Per._____

IV. Answer each of the following questions in complete sentences.

a. What did Marian do with the burned pie?_____
(pp 27, 28)

b. In this chapter Marian shows her personality in two episodes. Tell about them._____

c. Shane made everyone laugh about the pie when he said,"_____
(p 29)

d. Do you think that Marian is typical of most pioneer women? Support your answer._____

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STUDY GUIDE - SHANE Chapter 4 Name_____Per.____

dark solitude	subdued and quiet	a bantering tone
essential substance	blurted out	wanted desperately
far off and unapproachable	bantering tone	stockman
more vibrant	awkwardness	cowpuncher
a closed and guarded past	meanest task	tophand
wry amusement	some firm forging	indefinable fashion
allegiance	cartridge belt	singleness of dedication
Regular Army issue	fiddle-footed	holstered Colt
ditching the field		

I. An adjective tells about a noun. From your reading so far, think of three adjectives to describe the four main characters.

_____		_____	
_____	Marian	_____	Bob
_____		_____	
_____		_____	
_____	Joe	_____	Shane
_____		_____	

II. Match up the words that mean almost the same

Column I	Column II
cowboy	devotion
holster	alone
dedication	cold to others
solitude	cowpuncher
blurted	yelled
unapproachable	leather case

III. Underline the nouns and circle the adjectives.

dark solitude	holstered colt	cartridge belt
wry amusement	bantering tone	a closed and guarded past

IV. Underline the verb and write the adverb.

a. She talked continually. _____

b. The words blurted out. _____

c. The cowpuncher wanted desperately to succeed. _____

d. Cowboys walk awkwardly in leather chaps._____

e. They sang vibrantly all evening._____

f. Shane carefully explained to Bob about the movements of using a gun.

_____

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STUDY GUIDE -- SHANE Chapter 4, page 2 Name_____Per._____

V. Why do you think Shane chose a particular chair at the table? _____

VI. How did the ranchers make up their minds about Shane? _____

VII. How would you have made up your mind about Shane?_____

VIII. Father believed in respecting the individual. He told Bob not to ask Shane about his gun. What other time did Father respect Shane?

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STUDY GUIDE -- SHANE Chapter 5 Name_____ Per._____

had reckoned
first cutting of alfalfa
stowed away
scowling
controlled breeding
was inherent in him
hefted the old gun
tucked away unforgettably
vaulting
padded back
recurrent trouble
Sioux reservation
would speculate
conscious alertness
toyed with the hammer
the first cutting edge of cold
several surly older men
constant shrewd ways
rollicking fashion
conjured up
would wrangle over methods
railroad spur
looked gravely
empty cylinder
skulking Indian

I. Words are changed by prefixes and suffixes. The word affix means either prefix or suffix or both. It is a word part attached or fixed to a root word to build a new word. Fill in the blanks with the correct root or affix.

Word	Root	Prefix	Suffix
reckoned	reckon_____		ed_____
unforgettable	_____	_____	_____
recount	_____	_____	
alertness	_____		_____
controlled	_____		_____

II. To demonstrate the variety of information which can be found in your dictionary, find these answers.

a. What is the synonym for scowling?_____

b. Which syllable gets the primary accent in unforgettable?_____
Mark both the primary and secondary accent._____

c. How many syllables are there in alfalfa?_____

d. How many meanings does hefty have?_____ What are they?_____

_____

e. How would you pronounce wrangle?_____ Why is this a more interesting way of speaking than using "argue"?_____

_____

f. Write the way Sioux is pronounced._____ What does the name mean?_____

g. What is the antonym of "empty".

III. Words are changed by their prefixes and suffixes. Draw lines to the meanings of the boxed affixes.

fashionable	adj.	like, in that manner
fashionably	adv.	again
fashionableness	n.	full of
refashion	v.	state of, quality of
unfashionable	adj.	not

IV. The author uses colorful words to give a more meaningful picture to the reader. How did he express the following?

Page 39: The ditching Father thought would take him most of the summer.

_____

_____

Page 39: The alfalfa was stored away. _____

_____

_____

Page 39: We would have enough animal food. _____

_____

_____

V. What happens when Fletcher goes away on a long business trip? _____

_____

VI. On page 40 find some descriptive words which show that Shane was a fine horseman. _____

Add three more adjectives to tell how you feel about Shane. _____

_____

VII. From what you know of Shane, what does he want Bob to know about guns?

_____

Page 44: Why is this very important to him? _____

_____

VIII. So far in the story, how has Shane's conscious alertness been shown in his actions? _____

_____

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STUDY GUIDE -- SHANE Chapter 6 Name_____ Per._____

guaranteed	sufferance	querulous
disappointed	veer	mule-skinner
stage and freighting	brace	deliberately
arguing amiably	prevailing	realm of prestige
stray drummers	annoyance	involuntarily

I. Fill in the blanks to make a word.

__(oy) young man

(oi) __ __ covered with oil

(oy) __ __ g_ _r a seafood

__ (oi) __ y_ loud

__ __ c_ (oy) wooden duck

__ __ __ (oi) c_ e_ be glad

s_ __ __ (oy) __ __ c_ _e a nuisance

d_ __ __ s_ __ __ (oi) nt __ __
your hopes are gone

II. Use the dictionary to find at least two meanings for the following underlined words. Circle the meaning as used in Shane.

__ Page 46 He rented rooms to stray drummers. _____

_____

Page 51 I'll brace him myself. _____

_____

III. Use the following words to complete the sentences below.

arguing amiably	sufferance	deliberately
stage and freight	querulous wife	realm of prestige

1. The neighboring farmers were _____.
2. Fletcher believed that this valley was his _____.
3. One farmer refused to discuss Shane with his_____.
4. Ernie Wright went down to the _____to get a trunk.
5. Being farmers in the valley made us feel that Fletcher allowed us to exist by his _____.
6. Morgan _____started putting down the farmers by making fun of them.

IV. . What did the cowboys do as soon as Shane and Bob started for town?

Page 50
Para. 5 _____

_____

_____

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STUDY GUIDE -- SHANE Chapter 6, page 2 Name_____Per._____

V. Give two reasons why Shane didn't want to fight Chris this time although Chris had a fight in mind._____

VI. Why do you think Chris' companion left town when he saw Shane?_____

Page 51

VII. Grafton and Ernie predict_____

Page 54
Para. 6

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STUDY GUIDE -- SHANE Chapter 7 Name_____Per._____

proportion	insolent interest	slewing around
shrewd	alert	circular
irritated	turn	sarcasm
sprawling figure	rear	self-sufficient
formal	covey of men	conscious
primed to rowel	impartial	constrained

I. Arrange each group of letters to make a word that fits the definition in which one or two vowels are followed by r.

1. rltae _ _ _ _ _ _ prepared for action
2. toooprprni _ _ _ _ _ _ _ _ _ _ _ _ size or amount
3. rtdeitria _ _ _ _ _ _ _ _ _ _ _ to annoy or stir to anger
4. untr _ _ _ _ _ rotate
5. talramipi _ _ _ _ _ _ _ _ _ _ _ not biased but fair
6. erups _ _ _ _ _ _ a small bag or case to hold money
7. ccrrauil _ _ _ _ _ _ _ _ _ round
8. mfraol _ _ _ _ _ _ _ correct custom, evening dress
9. csasmra _ _ _ _ _ _ _ _ harsh or bitter words
10. trypal _ _ _ _ _ _ _ not wholly

II. Circle the letters that make one sound.

shrewd	primed	conscious
sprawling	slewing	covey

III. Underline the group of words that mean almost the same thing.

covey of men -- houseful of people, bird men, group of men

self-sufficient feeling -- feeling adequate, feeling full, feeling kind

shrewd -- a small animal, sharp and quick, bad joke

a rowel -- first coat of paint, a trowel, horseman's spur

slewing around -- to swing around, in a swamp, detective working

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STUDY GUIDE -- SHANE Chapter 7, page 2 Name_____Per._____

IV. What is Fletcher doing to the valley?_____

V. How did Ernie Wright and Henry Shipstead cause Shane to settle the fight?

VI. Explain the last paragraph of Chapter 7. Marian has something important to say to Joe._____

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STUDY GUIDE -- SHANE Chapter 8 Name_____Per._____

hidden desperation	some of the assurance	my heart ached
to soothe him	beyond my comprehension	her face was radiant
nuzzle at him	discerning woman	

I. Write the root word for each of these words.

desperation	nuzzled	discerning	ached
_____	_____	_____	_____

II. Complete the chart.

	How many vowels?	How many vowel sounds?	How many syllables?
comprehension	_____	_____	_____
radiant	_____	_____	_____
brought	_____	_____	_____
hurried	_____	_____	_____
lazy	_____	_____	_____

III. What are Marian's loyalties?_____

_____

_____

_____

_____

IV. What makes you think that Shane will stay?_____

_____

_____

_____

_____

V. If Shane rode out of the valley now, how would things change?_____

_____

_____

_____

_____

_____

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STUDY GUIDE -- SHANE Chapter 9 Name_____Per._____

I. Draw lines from column A to column B and from column C to column D matching almost the same meanings.

A	B	C	D
annoying	swapping	catalogues	cat
incredible	troubling	leverage	movement
questioning	fight	bogged down	advertising book
bartering	hard to believe	grotesque	held tight
mêleé	asking	mouser	awkward
wellbeing	health	momentum	increasing power

II. When Morgan said, "We're riding you out of this valley on a rail,"

page 71 he meant: (a) We'll put you on a train.
(b) We'll tie you to the tracks.
(c) We'll get rid of you for good.
(d) We'll ride you on a piece of rail fence.

page 71 Will Atkey stood behind the bar and had a <u>resigned expression</u>.

He (a) decided to sell the bar.
(b) knew trouble was coming.
(c) Reached for his shot gun and started to shoot.
(d) kept quiet.

page 70 Bob ran to sit on his perch just inside the store. He was <u>so bound in the moment</u> that he couldn't move.

Bob (a) only stayed there a minute
(b) bounded onto his perch
(c) sat motionless.
(d) stayed still but yelled for help.

III. page 68 paragraphs 1 and 2 What can you see and do in Grafton's Country Store?

1._____

2._____

3._____

4._____

5._____

6._____

7._____

8._____

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STUDY GUIDE -- SHANE Chapter 9 page 2 Name_____Per._____

IV. How have country stores changed?

1._____

_____

2._____

_____

3._____

_____

V. How do you know that Morgan was watching Shane? _____

_____

_____

_____

_____

_____

_____

_____

VI. How does Father feel about Shane? Refer to page 73._____

_____

_____

_____

_____

_____

_____

_____

_____

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STUDY GUIDE -- SHANE Chapter 10 Name_____Per.____

embarrassed	unconsciously	vicious
achingly	chirruped	emphatic

I..Divide the words above into syllables. You may have to use the dictionary.

II. Fill in the blanks with one of the above words.

a. Mr. Weir was _____ when he said, "This town should have more pride!"

b. The children heard the robin as he _____ to his mate.

c. Beware of the _____ dog.

d. Were you _____ when you dropped your tray?

e. _____ he took the arm of this friend.

f. Jim put his broken arm _____ into the sling.

III. Something to think about.

Page 77, Para. 2: What will sustain Shane "for the farthest distance and forever"?

_____

_____

_____

Page 78: Mr. Grafton surprised Starrett by _____

_____

_____

Page 78: Mr. Weir surprised Starrett by saying _____

_____

_____

Page 80: _____

_____

_____

_____

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STUDY GUIDE -- SHANE Chapter 11 Name_____Per.____

on the stage	got aholt of a bear	southwest territories
farther	he sicced Chris on me	Wilson badgered Ernie
more wary	more finesse	on edge of malice
sharpen stakes	cankering in him	stared levelly
fierce in its intensity		stars wheeling distantly

I. The author uses interesting words to express his meaning such as:

more wary means more aware of

got aholt of a bear means _____

II. Did you ever have a canker sore in your mouth? When you read cankering in him, what does it mean to you? _____

_____

III. Which word relates to looking steadily. Circle it.

Star stared starred stars stair

IV. Which word means to turn? Circle it.

veal wheat wheel weigh

V. Some of the meanings for stage are:

a. a platform in a theater
b. a stagecoach which is a carriage drawn by horses
c. the rocket engine which usually separates from the rocket

Use stage in each of these meanings in a complete sentence.

a. _____

b. _____

c. _____

VI. Underline the three action words. These are verbs.

sharpen badgered farther ahead wheeling

VII. An adverb tells something about a verb such as:

She cried softly. Cried is the verb as it is an action word. Softly tells how she cried.

Circle the adverb in the following phrases.

stared levelly	laughing merrily	slowly cooking
wheeling distantly	earnestly talking	constantly badgering

VIII. Underline the suffixes in the following words.

cankering badgered stakes intensity levelly

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STUDY GUIDE -- SHANE Chapter 11, page 2 Name_____Per._____

IX. Sic has two meanings in the dictionary. 1. to attack such as to a dog, Sic 'em!. 2. to excite another to attack. Fletcher sicced his men on the farmers. What did he want his men to do? _____

_____

_____

X. On page 82. Tell when new farmers will come into the valley to stay._____

_____

_____

On page 83. Finish this sentence. Stark Wilson was dressed in_____

_____

_____

XI. What affect did the killing of Ernie Wright have on the farmers?

_____

_____

XII. How did Shane sum up his feelings about Joe Starrett on page 88, paragraph 5?

_____

_____

_____

XIII. Compare how the neighbors thought about Shane before with how they feel about him in this chapter. _____

_____

XIV. On page 92 what does Father mean when he says, "The salt would be gone. There just wouldn't be any flavor. There wouldn't be much meaning left."

_____

_____

XV. At the end of this chapter, does Father think the farmers will have a chance to win? How?

_____

_____

_____

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STUDY GUIDE -- SHANE Chapter 12 Name _____ Per. _____

they routed out early
I moped
she bustled
our tattered old parchesi board
gripping
munching on her apple
peer out
crumpling her apron
arrogant air
fairly chiseled face
reckless determination
he whirled his horse
he'd have drilled you
a show of exasperation
made him plug you
gaping at her in astonishment

I. In a small word with only one vowel, that vowel is usually short as:
mop and plug Mother will you mop the floor? The plumber will plug up the leak.
When you write -- Mother mopped the floor, you must double the "p" and add"ed".

Finish the following sentences by writing in the blanks the correct word found under the sentence.

1. Father folded the newspaper so it wouldn't rip, however, the puppy got hold of it and _____the whole paper.
ripen ripped wiped ripening

2. I saw a brown rabbit hop over the rake, then he disappeared as he _____down his burrow.
hoping hopper hopped hoped

II. The root word of gaping is gape. The root word of moped is _____.
The "e" at the end of these words makes the vowel take its own name.
Mark the vowels in the following words as:
mŏp mōpē găp gāpē grip gripe tap tape

III. Use your dictionary to divide these words into syllables. Add the accent marks.
parchesi determination exasperation astonishment

IV. ing ed less d
Complete each of the following sentences with a word made from the word in parentheses and add one of the suffixes listed above.

a. Marian hurried and _____around so much she made everyone nervous. (bustle)

b. _____driving is foolish (reck)

c. Bob and Marian sat and _____apples. (munch)

d. Wilson _____his horse and followed Fletcher. (whirl)

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STUDY GUIDE -- SHANE Chapter 12 page 2 Name_____Per._____

V. Draw lines from Column A to Column B and from Column C to Column D showing words that mean almost the same thing.

A	B	C	D
routed	eating	crumpling	proud
chisled	made a hole	arrogant	ragged
munching	careless	tattered	will power
reckless	shaped	determination	surprise
drilled	pushed out	astonishment	creasing

VI. Fletcher surprised Joe by a different offer to get his land. What was it?

_____

_____

_____

VII. One page 94 Shane predicts a future for Joe. What was it?_____

_____

_____

_____

VIII. There were some very fine feelings shown on page 97 and 98. How do you react to:

How Joe saved Shane?_____

_____

_____

How Shane saved Joe?_____

_____

_____

How Marian surprised both of the men?_____

_____

_____

IX. Knowing these four main characters, how do you think they will answer Fletcher tonight at Grafton's?_____

_____

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STUDY GUIDE -- SHANE Chapter 13 Name_____Per.___

the significance hit me	loneliness gripped me	simple and elemental
grasped the situation	arms were quivering	unchangeable certainty
talk is meaningless	desperate with an inner torment	subtle
familiar unconscious gesture	tortured by thoughts	integrate force
the clink of dish on dish	marks were obvious	looked fixedly at him
inflexible quality	table teetered	

I. Circle the three words in each line which go together.

a. hold	grasp	snap	seize	bring
b. manner	guess	gesture	movement	wavy
c. rigid	unchangeable	rough	inflexible	familiar
d. vibrate	meaningless	tremble	elemental	quiver

II. Use one of the following words to fill in the blanks.

fixedly unchangeable loneliness meaningless torment obvious

a. Even with people all around him, Bob felt a great _____.

b. The big bully likes to tease and _____ his brother.

c. It was _____ that Fletcher was trying to get rid of the farmers.

d. To read just words that no purpose is _____.

e. Shane looked _____ into Joe's eyes not moving a muscle.

III. Underline the root word.

quivering	unchangeable	certaintly	teetered
meaningless	unconscious	inflexible	tortured

IV. Pronouns refer back to nouns.

On page 99 in paragraph 3: Loneliness gripped me. I wandered through the house. Who is "I"? _____

On page 100 in paragraph 1: His hands were clenched tightly. His refers to _____.

On page 100 in paragraph 3, sentence 2: They touched the road. They mean _____.

On page 101 in paragraph 7: Belt and holster and gun... These were not things he was wearing. These mean _____. He refers to _____.

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STUDY GUIDE -- SHANE Chapter 13, page 2 Name_____Per.____

On page 103 in paragraph 7: He was stating a fact, simple and elemental as the power that dwelled in him. Him refers to _____.

On page 104 in the top paragraph, fifth line: Are you doing this for me? Who is "me"? _____

V. Joe Garrett said that Fletcher was after him and he knew he could fight him, but Shane changed the whole scene by doing something to Joe. What did he do?

_____

_____

_____

_____

VI. Why did Shane do this for the Garretts? _____

_____

_____

_____

_____

VII. How do you suppose Joe is going to feel when he wakes up and realizes that he has missed the action? _____

_____

_____

_____

_____

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STUDY GUIDE -- SHANE Chapter 14 Name_____Per._____

I saw him emerging	a clump of bullberry bushes	clawed at the jambs
bright crescent	I crouched there	silhouetted against
inevitable deadliness	galloping furiously	the door
its hooves making no noise	almost abreast of me	immovable and instincti
shape etched in the moonlight	looming up	defiance
I scurried	mystic half-light	strong and reassuring
pommel of the saddle	lounging along the far wall	scanning the road inten
his own invincible completeness	nodded almost imperceptibly	slip the reins
casualness	taut and unendurable	

I. Look carefully at each word. Pronounce each word carefully. How many syllables does each word have? Write the number before each word.

3	emerging	___	completeness	___	instinctive
___	crescent	___	galloping	___	defiance
___	hooves	___	imperceptibly	___	intently
___	moonlight	___	silhouetted	___	casualness
___	invincible	___	against	___	taut
___	jambs	___	immovable	___	unendurable

II. a. deadliness completeness casualness Note that each word ends with ness.
Add ness to: taut_____ calm_____ kind_____ dark_____

b. Use deadliness in a sentence. _____

_____

c. Use casualness in a sentence._____

_____

III. Words that sound alike but are spelled differently and have different meanings are called homonyms.

Words such as:	reins -- rains	taut -- taught
	their -- there	brake -- break
	road -- rode	bare -- bear

From the words above, choose the correct ones to fill in the blanks.

a. Shane _____his horse down the dusty_____.

b. The baby black _____ate the food from the picnic table until it was _____.

c. The gym teacher _____us how to relax our muscles so that we could stand easily and not have a _____feeling.

d. The driver tried his wet _____s but found they wouldn't work.
What happens when you _____through the guerd rail?

CLEVELAND HEIGHTS - UNIVERSITY HEIGHTS CITY SCHOOL DISTRICT
Reading Program Within The 7th Grade English Classes
1973 - 74

STUDY GUIDE -- SHANE Chapter 14, page 2 Name_____Per._____

IV. Tell what pictures come to your mind when you read:

a. scanning the road intently_____

_____

_____

b. He threw the reins over the pommel of the saddle._____

_____

_____

c. lounging along the far wall_____

_____

_____

V. How did Wilson get Shane in a poor position at Grafton's?_____

_____

_____

_____

VI. Why do you think Bob followed Shane instead of going home?_____

_____

_____

_____

VII. Tell two things that you know about Mr. Weir that have been referred to in the story.

1._____

2._____

VIII. Shane really cares for Bob. He cares enough to tell him what to do with his life. If you were Bob, what are some of the things you would do that Shane suggested.

_____

_____

_____

_____

_____

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Reading Program Within The 7th Grade English Classes
1973 - 74

STUDY GUIDE -- SHANE Chapters 15 and 16 Name_____ Per.___

grace of a coordinate force
beautiful beyond comprehension

rode back whence he came
cleft in the mountain

I. Whence means where he came from.

Rewrite the following sentence not using the word whence.

We didn't know whence he came nor whence he went._____

_____

II. Using the story in both of these last chapters, draw an arrow from column A to what happened in column B.

Column A		Column B
a. When Mr. Weir brought Bob home	(p.115-1.	he knocked the table over.
b. After Father learned that both Wilson and Fletcher were dead	(p.117-2.	Joe's face brightened up and he had hope
c. When Father learned that Shane was alive	(p.115-3.	he asked Joe for a job.
d. Chris entered Starretts home carrying a bottle of red cherry pop	(p.114- 4.	Father just stared, he did not speak.
e. Mother and Bob went to find Father	(p.116- 5. (p.117-	he was bowed at the end of the corral.
f. Mother said we couldn't leave the valley. We have roots here.	(p.114- 6.	Father ran his fingers over the bruise.

III. What did Shane mean when he told Bob to look out over the land? Here is a place where a boy can grow straight inside as a man should._____

_____

_____

_____

_____

IV. Should the story go on or is this the right place to end it? Explain your ideas.

_____

_____

_____

_____

CLEVELAND HEIGHTS - UNIVERSITY HEIGHTS CITY SCHOOL DISTRICT
Reading Program Within The 7th Grade English Classes
1973 - 74

STUDY GUIDE - SHANE Chapters 15 and 16, page 2 Name_____Per.___

V..As Bob grew up, he probably thinks of Shane as_____

VI. If you rode into the valley now, what would you look for?_____

APPENDIX A Readability of Shane

Crucial to the consideration of readability, or the difficulty of the reading estimated by student grade level in school, is the consistency of the style of the author in writing a given book. In Shane there are differences in reading levels, depending on the purpose of each part one may select for determining readability. For example, dialogue may differ if the author wishes to imitate (as any good novelist should) the relative sophistication of his characters. The literary term here is verisimilitude of character development. In philosophical sections or in character or setting description sections, the grade level is even higher. The teacher is advised to be aware of the sections of the book that will give the "skills deficient" student more trouble.

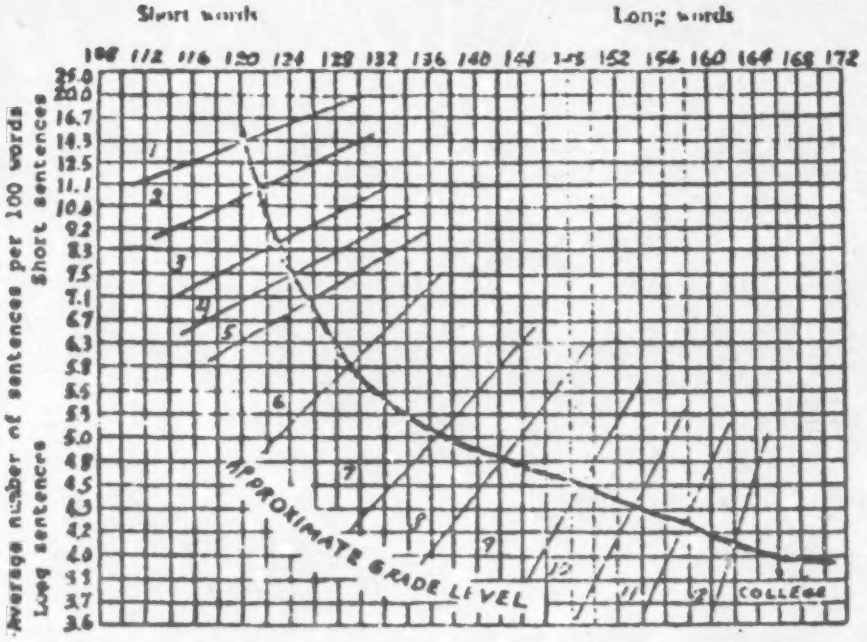
The following chart will illustrate some actual readability quotients from Shane, using the Fry Readability Graph, which is reproduced below the chart.

Selection	Syllable Count	Sentence count	Grade Level
p. 1, start of Chapter 1	124	4.8	6.2
p. 50, paragraphs 1-into 4 (dialogue)	121	13.0	2.2
p. 100	124	7.5	4.0
p. 118 (philosophical ending)	131	5.4	7.4
p. 105 (description of Shane)	148	4.7	9.7

Graph for Estimating Readability

by Edward Fry, Rutgers University Reading Center

Average number of syllables per 100 words



DIRECTIONS: Randomly select 3 one hundred word passages from a book or an article. Plot average number of syllables and average number of words per sentence on graph to determine area of readability level. Choose more passages per book if great variability is observed.

Note: The Readability Graph is not copyrighted. Anyone may reproduce it in any quantity, but the author and the editors would be pleased if this source were cited.

The following is an example of the close technique used in a readability pretest of Shane. The method is simple: merely take three 200-word, randomly-selected, unified passages from the material a given class will be expected to read, delete every fifth word (excepting proper nouns) up to twenty deletions, and ask the class to make up words that will fit in the blanks Give credit for synonyms, and count 5% for each correct response If the class as a whole scores 40% or better, then the material is suitable for them If any individuals fall significantly below this percentage, then the test can serve as an indicator for those students requiring special assistance, or perhaps needing an alternative material on the same subject matter but on a lower reading level. Note that this method of pretesting readability can be used for any grade level class or any type of content reading.

APPENDIX B

Taxonomy of Cognitive Behavior
by Norris M. Sanders

A. KNOWLEDGE OR MEMORY

1. reads
2. spells
3. identifies something by name
4. defines meaning of term
5. gives a specific fact
6. tells about an event
7. recognizes symbol
8. cites rule
9. gives chronological development or sequence
10. gives steps of process, describes method
11. cites trend
12. names classification system or standard
13. names what fits given system or standard
14. states generalized concept or idea
15. states a principle, law, theory
16. tells about organization or structure
17. recalls name of principle, law, theory

B. TRANSLATION

18. restates in own words or briefer terms
19. gives concrete example of abstract idea
20. verbalizes from a graphic representation
21. translates verbalization into graphic form
22. translates figurative statements to literal, or vice versa
23. translates foreign language to English or vice versa

C. INTERPRETATION

24. gives reason, tells why
25. shows similarities, differences
26. summarizes or concludes from observations of evidence
27. shows cause and effect relationship
28. gives analogy, simile, metaphor
29. performs a directed task or process

D. APPLICATION

30. applies previous learning to new situation
31. applies principle to new situation
32. applies abstract knowledge in a practical situation
33. identifies, selects, and carries out process

E. ANALYSIS

34. distinguishes fact from opinion
35. distinguishes fact from hypothesis
36. distinguishes conclusion from supporting statements
37. points out unstated assumption
38. shows interaction or relation of elements
39. points out particulars to justify conclusion
40. checks hypothesis with given information
41. distinguishes relevant from irrelevant statements
42. detects error in thinking
43. infers purpose, point of view, thoughts, feelings
44. recognizes bias or propaganda

F. SYNTHESIS (Creativity)

45. recognizes ideas, materials, process
46. produces unique communication, divergent idea
47. produces a plan, proposed set of operations
48. designs an apparatus
49. designs a structure
50. devises scheme for classifying information
51. formulates hypothesis, intelligent guess
52. makes deductions from abstract symbols, propositions
53. draws inductive generalization from specific

G. EVALUATION

54. evaluates something from evidence
55. evaluates something from criteria

APPENDIX C

CLEVELAND HEIGHTS-UNIVERSITY HEIGHTS CITY SCHOOL DISTRICT

Date: February 2, 1973

To: Mr. Albert J. Abramovitz, Assistant Superintendent - Education

From: Walter P. Kincaid, Director of Education

Subject: Plan to improve junior high school reading program, 1973-74

The following plan designed to improve the reading skills of junior high school pupils is presented for approval. Under the plan:

1) In 1973-74 all 7th grade pupils will be assigned to English classes according to reading levels, with two major groups identified:
   a) Those who read independently
   b) Those who are deficient in reading skills

2) One class for pupils who need reading help will be scheduled each period of the day in each junior high school.

3) Several different English teachers will be assigned to these classes.

4) During the first six weeks of the school year the reading teacher will meet with these classes to assist the classroom teachers to individualize instruction and to teach reading skills in the content area using the English course of study as a vehicle. Each class will, therefore, have two teachers for this time. It is expected that, at the end of the six weeks, the classroom teachers will feel comfortable with the task of continuing to strengthen the reading skills of these pupils, freeing the reading teacher to work with other teachers and other pupils in the school.

Pending approval, the following steps have been taken or are planned:

1) The points outlined above were presented to the Junior High School Council in December and were accepted by the principals.

2) The Supervisor of Reading Services, Dr. Jack Lichtenstein, the junior high school reading teachers, Gwen Olds and Walt Beyer, and I have discussed how best to identify the two groups of pupils and, ideally, to pinpoint each pupil's area(s) of strength and weakness. We also conferred with Joanna Bodal, School Psychologist. A proposal to use a commercially produced instrument to screen sixth graders was rejected -- at least for this year.

3) With principals' approval, sixth grade teachers will be asked to fill out a check-list for each pupil. The form will be based on the Cleveland Heights-University Heights Reading Levels Guide and will be prepared by Dr. Lichtenstein. It will be distributed from my office. Teachers will be asked to indicate those pupils who read independently and those who should be enrolled in the English classes which will be given specific instruction in reading skills. On the checklist, the teachers will also indicate pupils' major areas of strength and weakness. These lists should be collected by principals or elementary reading teachers for forwarding to Dr. Lichtenstein by March 15.

4) The junior high school reading teachers will use the information from the elementary school to prepare lists of pupils to be assigned to English classes. The lists are to be in the hands of the junior high school principals by April 1 to meet scheduling deadlines.

5) In addition to the support and assistance of the junior high school principals and the sixth grade teachers, the cooperation of the following groups is essential. The plan will be explained to them at meetings on the following dates:
   a) Elementary Council -- February 8
   b) Junior High School English Teachers -- March 1
   c) Elementary Reading Teachers -- March 7

As in the past, the junior high school reading teachers plan to meet later in the Spring to discuss those sixth graders who will continue to need individual attention in the junior high school. For each of these pupils a written diagnostic report should be prepared by the elementary reading teachers.

Copies to: Miss Bodal
Mrs. Olds
Dr. Lichtenstein
Mr. Beyer
Dr. Freyman

Appendix I

Cleveland Heights-University Heights City School District

Date: February 12, 1973

To: 6th Grade Classroom Teachers

From: Jack Lichtenstein, Supervisor of Reading Services
Walter P. Kincaid, Director of Education

Subject: Reading Evaluation of 6th Graders

The purpose of the attached "Reading Evaluation of 6th Graders" form is to provide 7th grade English teachers with data for grouping and instruction. In the Fall each junior high school will schedule English classes for pupils deficient in reading skills.

The assignment of English classes for the reading-deficient will be distributed among several teachers. During the first six weeks of the semester these teachers will be helped by the reading specialist to fuse the teaching of English and the teaching of reading.

The plan is described in greater detail in a memorandum from Mr. Kincaid to Mr. Abramovitz dated February 2. Your principal has a copy.

The crucial entry on the form is the designation of the pupil as either capable of reading independently or as skills-deficient. Generally a pupil who is now below 5th grade level in reading skills will be about two grade levels behind when he enters junior high and will need the help of the reading-oriented English class.

The figure on the lower right on the form will be your estimate of the student's current instructional level in reading when taken on the whole. For example, if the pupil is achieving at level 12, working in the middle of a 5th grade basal reader and making progress, he might be given a 5.5 summary grade. A student just starting out in level 13 might rate a 6.0; a bright pupil doing well in Dimensions or equivalent level 14 material could earn a 7.5+ or better.

Please use the space provided for additional comments, explanations or diagnostic information.

A home-made diagnostic test focusing on four kinds of comprehension and on context use and vocabulary power is available at your option. It takes about 20 minutes to give. It is not standardized or copyrighted; pupils may mark each other's papers Requests for sets of the home-made diagnostic tests and questions about filling out the evaluation forms should be sent to Dr. Lichtenstein at Northwood.

This screening procedure of all 6th graders will not supersede the conferences held later in the Spring when the reading specialists in the elementary and junior high schools will discuss those pupils who will continue to need individual attention in the junior high school.

CLEVELAND HEIGHTS-UNIVERSITY HEIGHTS CITY SCHOOL DISTRICT

Name (last name, first) _____ Teacher _____ School _____

Receiving Junior High _____

READING EVALUATION OF
6th graders
February, 1974

		Deficient	Adequate	Superior	Comments
DECODING -	Skill in applying phonics and other word analysis techniques				
COMPREHENSION -	Understanding main ideas, drawing conclusions and inferences				
ORAL VOCABULARY -	Knowledge of word meanings as evidenced by speaking and listening vocabulary				

NOTE: The check-list is a guide to the pupil's over-all achievement in three areas. Any further specifics and comments are welcome.

WHAT GRADE LEVEL MATERIALS DO YOU SUGGEST FOR THIS PUPIL'S READING INSTRUCTION NEXT FALL?

- ☐ 2nd grade
- ☐ 3rd grade
- ☐ 4th grade
- ☐ 5th grade
- ☐ 6th grade
- ☐ 7th grade
- ☐ 8th grade

ADDITIONAL COMMENTS

Number correct
on informal test: Comp.____ Vocab.____ Decod.____ Cap'y____ Total_____

CLEVELAND HEIGHTS-UNIVERSITY HEIGHTS CITY SCHOOL DISTRICT

SIXTH GRADE INFORMAL DIAGNOSTIC READING TEST - FEBRUARY, 1974

After you read the story, underline the <u>one</u> best answer for each of the questions.

SKY DIVERS

There are many sky diving clubs around the country. This is how they work. The people in a club pick a day to go flying. They choose a jump master to make plans for the jump. The jump master chooses an open place for the landing spot, and he also picks a place where the sky divers will jump out of the plane. Then he tells them the spot over which they should open their parachutes.

After a sky diver leaves the plane he is on his own. When he thinks he is over the landing spot, he pulls the ripcord. Then he floats the rest of the way down. He tries to land right in the middle of the landing spot.

1. What does the jump master do?
   a) tricks b) pulls the ripcord c) chooses the landing spot
   d) pilots the plane e) bark

2. What does each sky diver try to do?
   a) fly the plane b) hit the landing spot c) pick a day
   d) choose a place e) dream

3. What word is closest to jump master?
   a) mascot b) pilot c) leader d) dog e) dog-owner

4. What happens when a sky diver pulls the ripcord?
   a) he lands b) he jumps c) the parachute opens
   d) the chute rips e) trouble

MR. GREEN LEAVES THE SCENE

One day Mr. Green decided he would escape from the smoke and dirt of the city. He arranged for a sailboat and left for a long sea voyage.

Mr. Green enjoyed sailing the boat and breathing clean, salty air. He didn't mind being alone at all.

One night all of this changed. A sudden storm tipped the boat over and Mr. Green was washed ashore.

He looked around the beach. He could see fruit trees but not a single human being. By noon the sun's rays were unbearable and he grew very thirsty. He had to find fresh water.

It was a month since he had left his city home. He hadn't spoken to another living being since he left. How he longed for a neighbor to talk with.

Soon after, a fishing boat passed by the beach. Mr. Green signaled and the sailors saw him; they took him back to the mainland. In a few days he was back home.

1. About how long was Mr. Green gone?
   1 day 2 weeks 1 month 6 months 1 year

2. Why did Mr. Green leave his home?
   he hated his neighbors he got bored he wanted to smoke
   he didn't like land he wanted to breathe clean air

3. UNBEARABLE means most nearly
   comfortable hot thirsty hard to take smoky

4. How did Mr. Green feel when he returned home?
   glad to have smoke thirsty he didn't like the land
   lonesome for the island glad to have neighbors

THE INDIANAPOLIS "500"

Everybody who drives an auto is in debt to the Indianapolis 500. New ideas for improving autos, their equipment, fuel, oil and grease are tested in the famous Indy 500. Many safety devices have come out of this great auto race, which is held every year on May 30 in Indianapolis.

The rearview mirror is one safety device that was developed in the Indy 500. In the early years of automobile racing, each driver carried a mechanic with him to look out for other cars on the track. In 1911, at the first Indy 500, Ray Harroun wanted to drive alone. In order to do this, he put a mirror on the cowl of his yellow Marmon. No one had used a rearview mirror before. Today no one may drive a car without one.

1. The year 1911 marks the introduction of the
   a) driving team
   b) rearview mirror
   c) turbojet engine
   d) Marmon
   e) auto debt

2. The main idea of the selection is that out of the Indianapolis 500 race have come
   a) better grease and oil
   b) safety devices and other improvements
   c) faster cars
   d) good solo drivers
   e) crashes

3. The word "device" means
   a) cowl
   b) visual apparatus
   c) force against evil
   d) mechanical invention
   e) introduction

4. What best shows the influence of Harroun's idea
   a) his victory
   b) legal requirement of mirrors
   c) his driving alone
   d) mirrors being handy for women
   e) some cars having two mirrors

THE CABLE CARS

The San Francisco Municipal Railway operates a fleet of twenty-six cars on three lines totalling ten miles of track. These cars carry 10 million passengers a year. They bring fame to San Francisco. They are cable cars, the only ones in America.

Nonetheless, this particular operation loses nearly $3,000,000.00 a year. Part of the reason is that the city must pay large sums of money in injury and property damage claims. Last year the cable car system had an incredible 496 accidents. In some, lives were lost. It is not unusual for the brakes on the vintage cars to fail to grip the cable that gives the car its name. When this happens the cable car careens downhill smashing cars, pedestrians, or anything that happens to be in its way.

Wise natives of San Francisco avoid the streets that have cable cars. They are, however, very proud of their unique tourist attraction. There is even an amendment to the city charter that guarantees its perpetual existence.

1. The cable car system loses money due to
   a) high salaries
   b) costly equipment
   c) vintage equipment
   d) thefts
   e) injury and damage claims

2. The main idea of this selection is
   a) cable cars are unsafe
   b) the cable cars of San Francisco are here to stay despite poor safety and financial record
   c) smart San Franciscans avoid the cable cars
   d) all cities should have cable cars
   e) municipal charters should protect historical monuments, even movable ones

3. Municipal means most nearly
   a) legal
   b) city
   c) famous
   d) illegal
   e) money-making

4. The streets that have cable cars are
   a) in the suburbs
   b) on hills
   c) level
   d) short
   e) wet

VOCABULARY CHECK

Directions: Circle the word that means the same or most nearly the same as the underlined word.

1.	rise	anger	fall	rinse	get up	shell
2.	fasten	faster	from	fast	fresh	tie
3.	injury	question	building	hurt	inject	interest
4.	magnify	enlarge	hurt	attract	reduce	paralyze
5.	assist	deter	prevent	aid	make sure	produce
6.	accurate	clean	measure	polite	machine	exact
7.	divide	separate	count	remove	extinguish	disappoint
8.	power	strike	fame	strength	goose	person
9.	regulate	count	control	assemble	disturb	decide
10.	gaudy	showy	refined	small	stingy	noisy

DECODING

Directions: Circle the word that sounds like the name of an animal when you sound it out according to the usual rules.

1.	tode	gout	grim	tod
2.	kamile	lam	lame	go
3.	elefink	rame	doge	phox
4.	gose	duke	lyin	rabite
5.	monque	shep	sheap	rate
6.	snack	snaik	lephur	tigejer

Directions: Draw a circle around the first syllable of the word that appears at the beginning of the line.

1.	bedbug	be	bed	bedb	b
2.	butter	bu	but	butte	b
3.	remain	r	re	rem	remain
4.	notion	n	no	not	notion

Decoding (continued)

Directions: Circle the word pronounced by the teacher.

1. seat	heat	treat	beat	wheat
2. all	fall	call	wall	hall
3. brave	shave	knave	wave	grave
4. trudge	sludge	grudge	smudge	drudge
5. stare	share	square	snare	spare
6. gleam	scream	ream	dream	stream
7. loaf	leaf	lift	life	lute
8. meet	mate	mite	moat	met
9. hit	hat	hot	hut	hoot
10. crawl	cowl	crow	crew	cry
11. foil	fail	fill	fall	foul
12. sleigh	slight	slit	slat	slot

ORAL VOCABULARY

Directions: Circle the word that best completes the sentence read by the teacher. (The teacher will also read the four choices.)

1. kitchen	bedroom	bathroom	living room	
2. flowers	spinach	baseball	pushing	
3. running	jumping	talking	pushing	
4. clothing	food	books	equipment	
5. innocent	smart	guilty	slow	
6. referee	loser	winner	mother	
7. hostile	stupid	shrewd	friendly	
8. stubborn	rich	thin	forgetful	
9. frame	fact	part	multiplication	
10. mail	sing	bury	dig up	
11. entrance	help	surroundings	money	
12. prepared	fat	high-quality	stale	

Maximums possible:

Comprehension	16
Vocabulary	10
Decoding	22
Capacity	12
Total	60

82

APPENDIX F

The following study guides are to be used as needed for chapter by chapter coverage of Shane. It is not necessary to use all sheets.

The vocabulary words and phrases most likely to present problems are listed first. The teacher, as suggested previously in this curriculum guide, should involve these words and phrases in a setting similar to that of Shane. The words should be written on the chalkboard as they are used.

Many words in Shane are used in rural areas and many in the setting of 19th century America. They need explaining. Some have multiple meanings. After all are on the board, go back and work on the phonetic and structural analysis.

Each study guide proceeds with exercises which the student can and should do before he reads the chapter. As an illustration, in Chapter I the students can do Exercises 1 and 3 directly after the words have been worked on and explained on the board.

After reading the chapter, he can do Exercises 2 and 4 whether alone or in a group. Each member of the group can be responsible for a part of the assignment.

These groups should be formed in an informal manner and changed often. Through the pre-testing, the teacher knows at which level each student can perform successfully. Each member of the group will benefit from the discussion as they work cooperatively on the study questions.

APPENDIX G

Pupil Materials

A. WORD ANALYSIS SKILLS

Dr. Spello, Webster/McGraw-Hill, Manchester, Mo. 63011, 1969

Advanced Practice Pad, Reader's Digest Educational Division, Pleasantville, N.Y., 10570, 1966

Phonics We Use, Lyons & Carnahan div. of Rand-McNally, 407 E. 25th St., Chicago, Ill., 60616, 1966

Tactics in Reading, Scott-Foresman, Glenview, Ill., 1972

B. GENERAL DEVELOPMENTAL SKILLS

Thrust, Scott-Foresman & Co., 1900 E. Lake Ave., Glenview, Ill., 60025 1969 (Hardbound)

Specific Skills Series, Barnell Loft 958 Church St., Baldwin. N.Y. 11510 1972

Double Action, Scholastic Book Services, Englewood Cliffs, N.J. 07632 1973

C. LANGUAGE SKILLS (Workbooks)

Skills in Language, Cambridge Book Co., 488 Madison Ave., New York, N.Y., 10022, 1972

D. HIGH INTEREST ANTHOLOGIES

Breakthrough Series, Allyn & Bacon, Rockleigh, N.J., 07647, 1971

Heath Urban Reading Program, DC Heath, 125 Spring St., Lexington, Mass. 02173 1971

Pal Paperback Kit, Xerox Education Center, Columbus, Ohio 43216, 1972, 1974

READING SKILL NEEDS

APPENDIX H

READING PROGRAM RECOMMENDATIONS for _____ _____
name date

_____ _____
English Teacher Period

Skill Kit Fldr.#	Project Areas	Recommendations	Date Completed	Comments
1-3	CONSONANTS	E F G		
4*	CONSONANTS: C ("s", "k")	E-G		
5*	CONSONANTS: s ("z"); z	F		
6	CONSONANTS: j and g	E-G		
7-9	HARD AND SOFT c and g	E F G		
10-12	CONSONANT DIGRAPHS	E F G		
13-15	CONSONANT BLENDS	E F G		
16-18	CONSONANT COMBINATIONS	E F G		(silent) rh, gh, st, ck, gh, ph, kn, wr, gn, mb, dge
19	CONSONANT COMBINATIONS	F		ng, qu, x, si, ci, ti, tu
21-24	VOWELS: Long and Short D	E F G		
25-27	VOWELS: Long/Short (Review)	E F G		
28	Italian a: Circumflex â	F & G		
29-31	VOWELS FOLLOWED BY "R"	E F G		
32-34	VOWEL DIGRAPH: ea	E F G		
35-37	VOWEL DIAGRAPH: ie, ei	E F G		
38-40	VOWEL DIGRAPHS/DIPTHONGS	E F G		oo, oi, oy, eu, ue
41-43	Y & W CONSONANTS/VOWELS	E F G		
44-46	VOWELS: ow, ou, al, au, aw	E F G		
47-49	VOWEL SOUND WAYS FOR "o"	E F G		
50-52	REVIEW OF VOWELS	E F G		
53-55	REVIEW IRREGULAR SOUND/SYMBOL PATTERNS	E F G		
56-58	SCHWA ə	E F G		
60-62	PREFIXES-WORD STRUCTURE	E F G		
63-65	SUFFIXES-WORD STRUCTURE	E F G		
66-68	WORD STRUCTURE - ROOTS	E F G		
69	WORD STRUCTURE - REVIEW			
70	MEMORY OF WORD FORM-SIGHT VOCABULARY			
73-75	VOWELS & SYLLABLES	E F G		
76-78	SYLLABLE CLUES	E F G		
79-81	SYLLABLE & ACCENT	E F G		
82-84	SCHWA IN UNACCENTED SYLLABLES	E F G-H		
87-89	COMPOUND WORDS & CONTRACTIONS	E F G		
90-92	INFLECTIONAL ENDINGS/PLURALS	E, F G		

READING PROGRAM RECOMMENDATIONS for___ _____ _____

name date

Skill Kit Fldr. #	Project Areas	Recommendations				Date Completed	Comments
93-95	INFLECTED ENDINGS/VERBS	E	F	G			
96	VOWEL SOUND CLUES IN ACCENTED SYLLABLES				H		
97	SYLLABLES - REVIEW				H		
101-103	CONTEXT CLUES: CONNOTATION	E	F	G			
104	CONTEXT CLUES: PHONETIC		F-G				
105	CONTEXT CLUES: ASSOCIATION FOR MEANING			G-H			
106	CONTEXT CLUES: METAPHORIC LANGUAGE				H		
107	CONTEXT CLUES: SYNONYMS						
108	CONTEXT CLUES: MAIN IDEA THROUGH KEY WORDS						
109	SENSORY IMAGERY				H		
110-112	LANGUAGE VARIATIONS	E	F				
113-115	ACCENTED SYLLABLES/WORD USE	E	F	G			
116-118	HOMONYMS	E	F	G			
119-121	SYNONYMS	E	F	G			
122-124	ANTONYMS	E	F	G			
125-127	REVIEW: HOMONYMS/SYNONYMS/ANTONYMS	E	F	G			
131	PHRASE & SENTENCE MEANING	E					(parts of)
132	PHRASE & SENTENCE MEANING			G			(Simile & Metaphor)
133	PHRASE & SENTENCE MEANING			G			(implied)
134	PHRASE & SENTENCE MEANING				H		(Total context; irony, etc.)
135	PHRASE & SENTENCE MEANING				H		(Associations/ Relationships
136-137	RELATIONSHIPS (Cause/Effect)	E	F	G			
138	RELATIONSHIPS (Time)				H		
139	RELATIONSHIPS (Place)				H		
140	RELATIONSHIPS (Analogous)				H		
141	RELATIONSHIPS (Inference)				I		
142	STORY PROBLEM & PLOT STRUCTURE			G	H		
143	SUMMARIZING & ORGANIZING COMPARISON			G	H		
144	SUMMARIZING & ORGANIZING: OUTLINING			G	H		
145	PHRASE & SENTENCE MEANING-Pronouns	E					
146	TIME SEQUENCE		F				
147	LOGICAL SEQUENCE			G			
148	EMPHASIS-EMOTIONAL REACTION						
149-152	MAIN IDEA	E	F	G	H		
155	CLASSIFYING	E					
156	CLASSIFYING & REFERENCE MATERIALS			G	H		
157-159	DICTIONARY	E	F	G			
160	DICTIONARY: CONTEXT CLUES			G	H		
161	MAP SKILLS						
	OTHER						
	"Using the Context"	E	F				
	"Reading for Understanding"						